

Don't distribute it anywhere else!

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Things to keep in mind while studying painting

① The more you observe, the more your skills will increase.



Painting requires thought.

We can store its

information in memory through observation.





When you want to draw something imaginatively, all of this information is mobilized,

and among them, the information you observe carefully is the most storable and useful.



That's why observation is really important, and

'Let's make observation a life' so that we can remember

as much information as possible.

2) You have to draw carefully (don't go overboard) to grow.



Just as a humming song does not become a singing ability,

it is difficult for a painting to grow without effort.



In particular, drawing is a time-consuming activity,

so it is easy to make over-the-top mistakes.



can be described in different ways

As it becomes a driving force for more interesting creative

activities, increase your description level

Try drawing more pictures.

Thinking of going beyond one's own limits!

3 Enjoy trying new things.



It is difficult for anyone to try something new.

In particular, theoretical drawings such as human

anatomy or perspective/light are quite

repulsive when first encountered.

Because it is difficult to handle skillfully!



But new trials and studies

It enables creation in more diverse ways, and

also allows them to overcome

their slump or mannerism.



Learning from painting is endless fun, and

every time you break

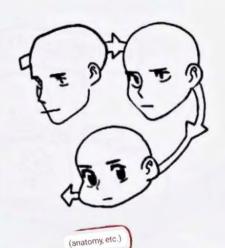
the mold, new perspectives open up.

Believe in your potential and give it a try!

4 Don't get bogged down by style.



Working in a familiar
style can be a fun way to draw, but
obsessing over one method



~

In particular, if the basics are not enough,

the application becomes more difficult,

and it is recommended to return to the basics in such a case.

What style would suit you?)

Having a variety of shades
isn't the right answer,
but if you're focused on one

style, let's try something new!

takes away the joy of working in a new style.

⑤ You must be able to see the picture objectively.



The more time is spent on painting, the more the painter

loses an objective view of his work. If it becomes difficult

to find a problem or a point to fix, it becomes a

big stumbling block to skill development.



If this state persists,

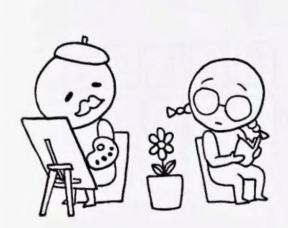
mannerism can easily occur, so it is

helpful to cool off the overheated state

for a while and then listen to the opinions of others.

*Mannerism: Losing freshness by repeating the same technique over and over again

16 We must listen to the opinions of others.

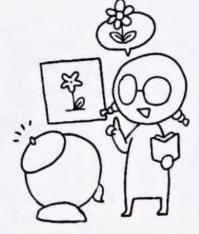


The behavior of observation, which

I emphasized earlier, is also done unconsciously,

so even a person who does

not draw can have sufficient information and perspective.



Therefore, it is necessary to openly accept

the opinions of others about one's own

work, and to be

able to revise the work if necessary.



But, don't be too swayed by opinions

or get discouraged!!

sometimes than workers

You can see it from a better perspective!

① It should not overheat.



Painting consumes more stamina than you think. It

requires a lot of concentration,

so if you work too hard, you may get tired.



If this condition persists

Daily life as

well as drawing itself can become inflamed.

*Slump: A state in which training or practice is

not effective and growth has stopped



Therefore, if you want to study, you need

to manage your physical strength and

concentration enough, and get adequate rest.

18 Jealousy is poison.

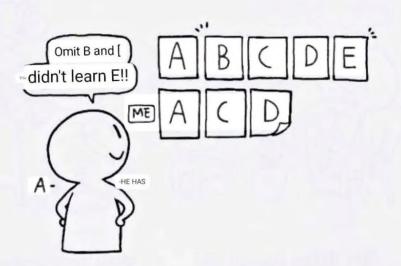


If a picture overheats or a slump appears, they

compare their own and others' pictures. If objective

comparison becomes difficult at this

time, you may lose interest in the picture."":



For a fair comparison

What kind of study do I need and is

there a course that I skipped or omitted compared to others?

You need to check.

Do not copy or steal other people's creations!!!





Before starting with the goal of drawing well,

I recommend that you first

think about what you want to draw in your mind. I

often draw what I like and want to have. When I was drawing what

I liked, the thought of wanting to draw as well as possible was the driving force that kept me drawing until now.

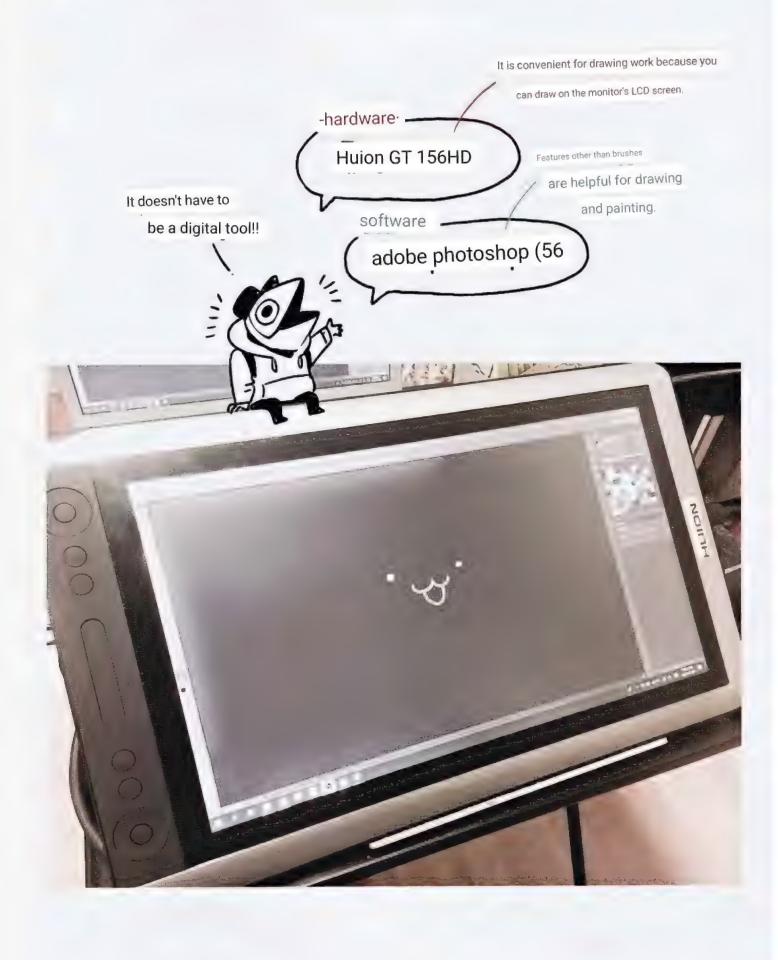
This book was written with content related to character drawing, but I hope it will be helpful when you finish reading the book and draw other things.

Also, although it was written in a digital

program, it is organized so that you can practice with a pencil,
eraser, or pen, so please open it with a light mind.

If you keep drawing, your skills will grow that much, so don't be in a hurry and I hope you can enjoy drawing for yourself forever.





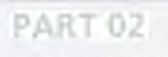
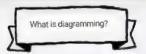


figure drawing







Composition is one of the things that I worry about the most when drawing a character.

In order to draw the complex structure of the human body in a desired composition, is anatomy

study the only answer? A simpler model is needed for the dynamic composition and posture of the character.

For sketching, replacing an actual complex shape with a simple figure while preserving structural elements is called figure drawing.



Although this method is somewhat difficult to express realistic

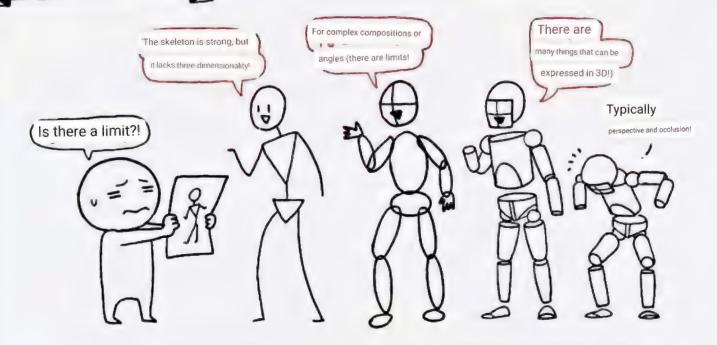
figures, it can be applied in various ways as it can maintain the structural characteristics of the actual human body

to some extent. Above all, since you start with a simple form, you can easily sketch a character with a dynamic composition.

Instead, it can be a flat drawing as much as you approach it with a figure, so you should focus on arranging the figure three-dimensionally.

In this book, we will start with a figure model for dynamic composition expression.

Why do I need to draw a figure?



with lines and shapes

You can sketch skeletons and silhouettes, but lines and

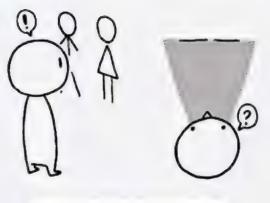
figures are two-dimensional elements, so

it is difficult to create a three-dimensional composition.

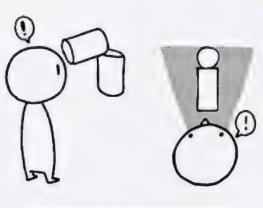
Sketching using a 3D model enables

a more dynamic posture and composition, and

mistakes can be found when sketching with lines and surfaces.



A picture with a strong skeleton and silhouette is effective in showing details.



A three-dimensional picture is effective if you want

to express the spatial sense of the picture.



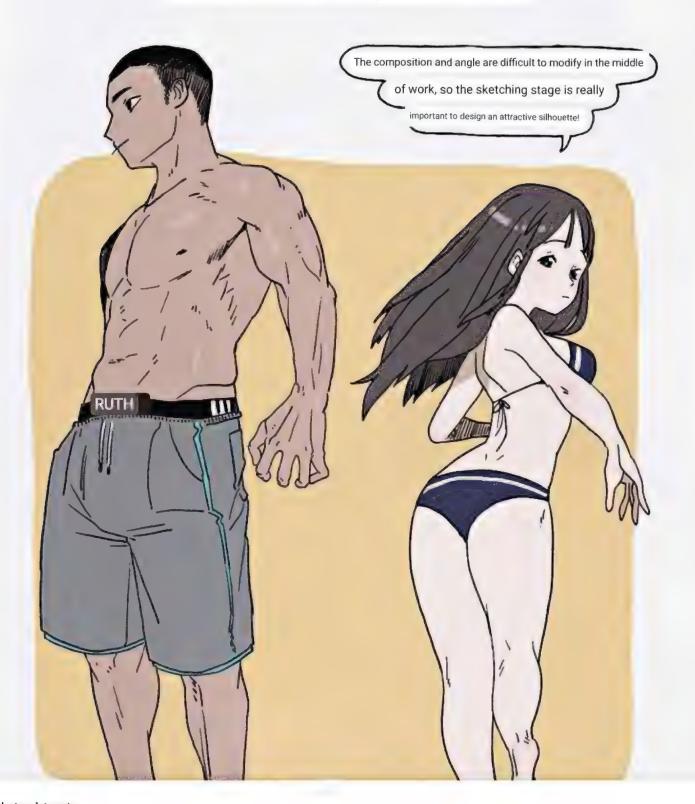




If the structure is expressed as well as the silhouette from the

shape, a three-dimensional effect can be expressed only by drawing drawn on a flat screen.

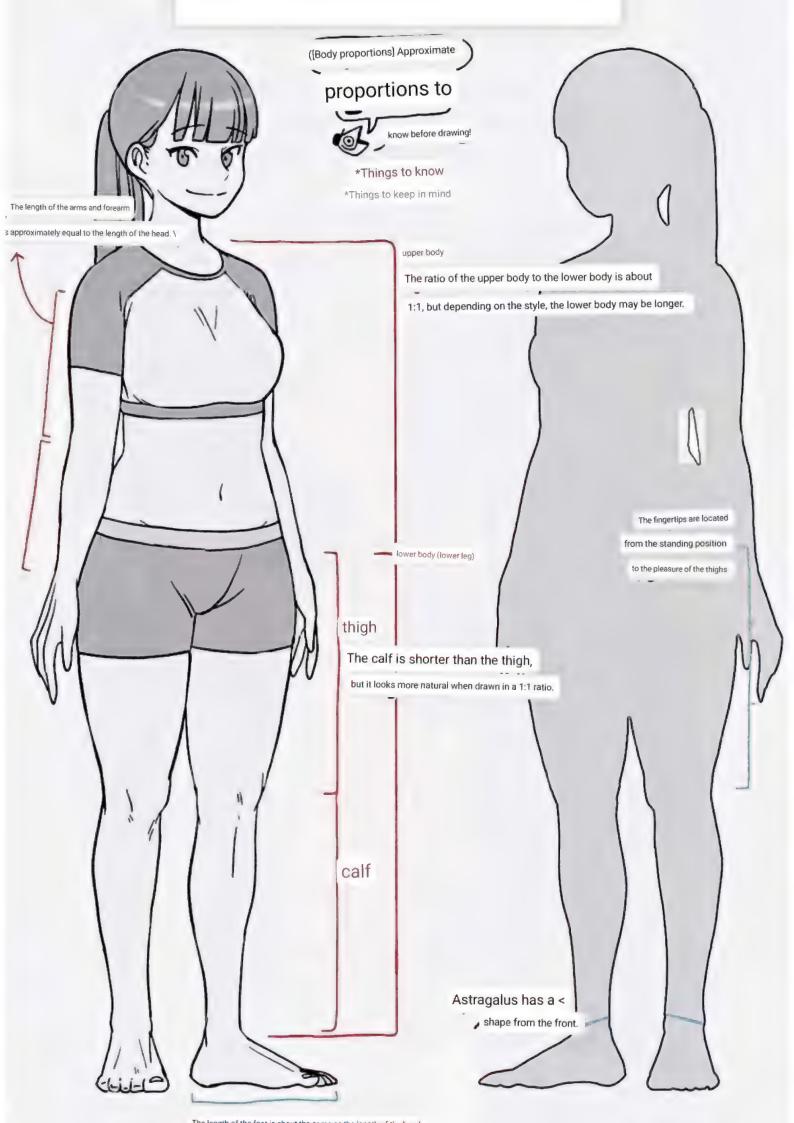
It can make an attractive first impression on the viewer.

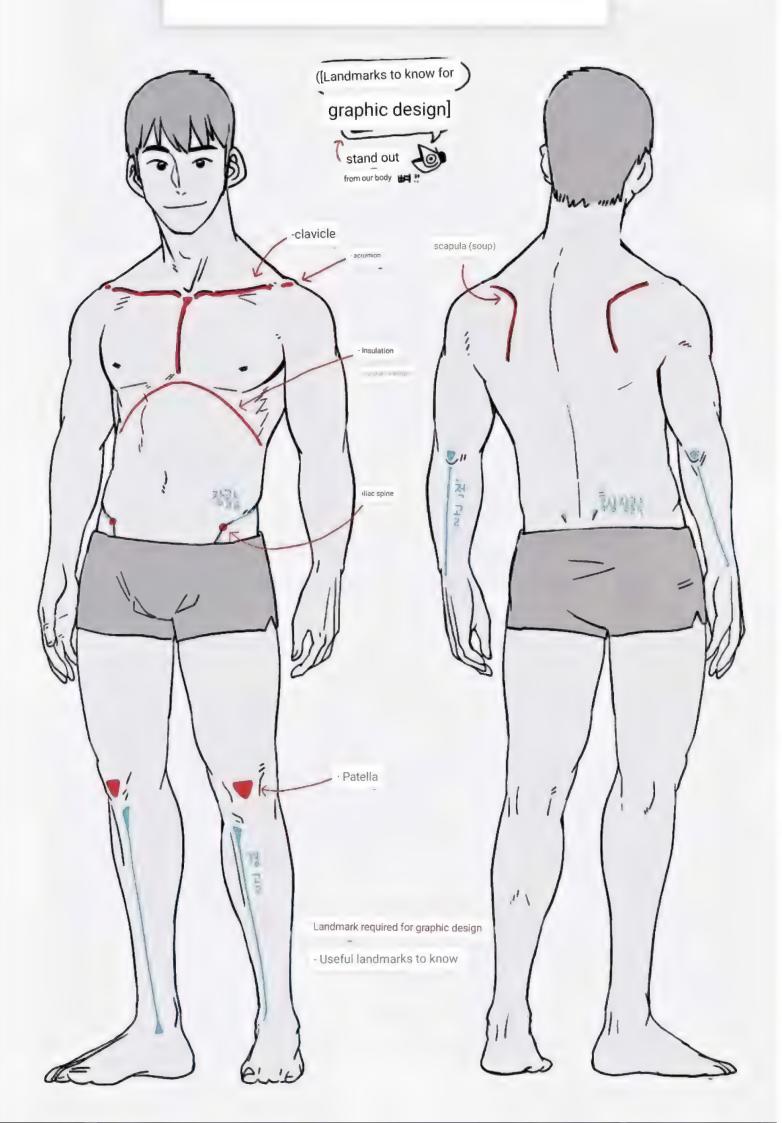


Translated text



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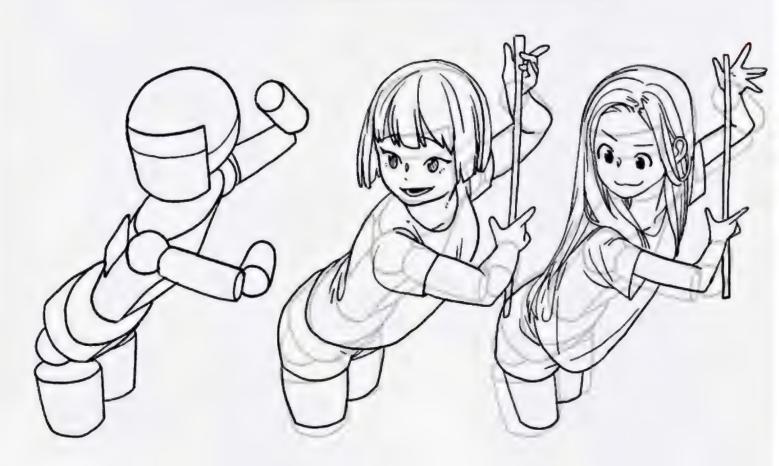
There are small differences depending on age and gender.

By attaching muscles to a figure model similar to the actual human body

proportions, you can describe the muscle structure in a simpler way.

In addition, since the landmark of the body becomes the center, various body types can be drawn.







A landmark is a point that must be checked when creating a three-dimensional figure model.

Usually, the prominent bone in the body is called a landmark, and it is an important point for major muscles or body flexion.

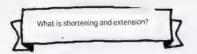
It is especially important when depicting realistic human body structures in addition to three-dimensional

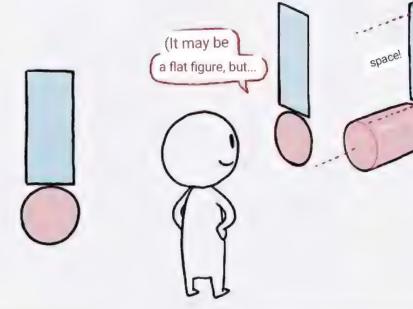
expressions. The process of drawing the real human body based on the landmark will be dealt with sequentially

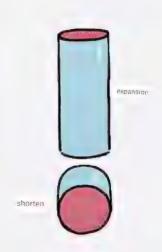
later, so let's practice understanding the object we want to draw as a three-dimensional rather than a flat one.

In particular, landmarks are sometimes recognized as lines,

It is recommended to recognize it as the corner of a three-dimensional figure.







What do these two figures look like?

Depending on the eye level at which the same cylinder is

observed, a cross-section of the front can be seen or a side view can be

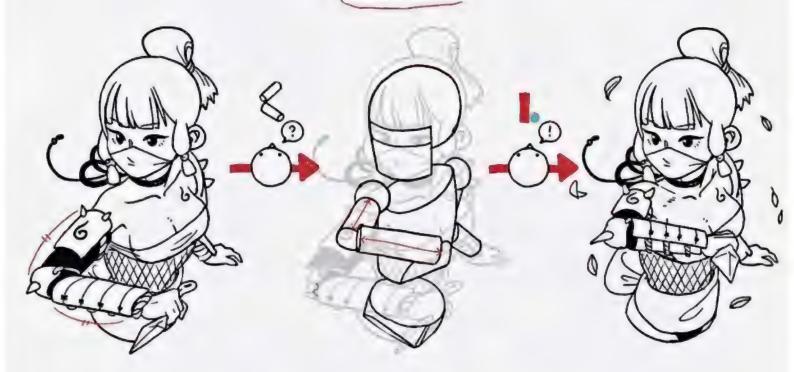
seen. We will call these shortening and extension respectively.

By taking advantage of the difference between

shortening and expanding, you can express

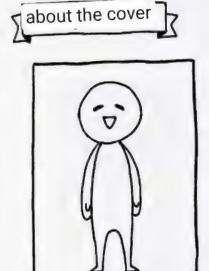
a sense of space in a sketch that looks flat.

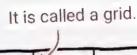
(It's not an official term!")

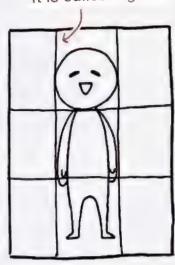


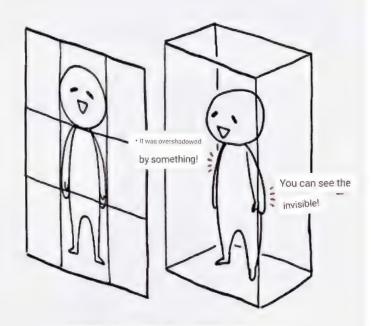
"If you want to sketch a dynamic pose and the sense of space doesn't come out well,

You can make three-dimensional sketches by rearranging three-dimensional figures,





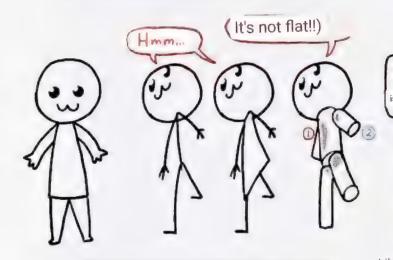




There is no occlusion in the picture on the flat surface. If we look at this figure halfway, we see two cases. As drawn on the grid, there are pictures that are not

obscured and pictures that have parts that are obscured by the body.

Which one is more three-dimensional?

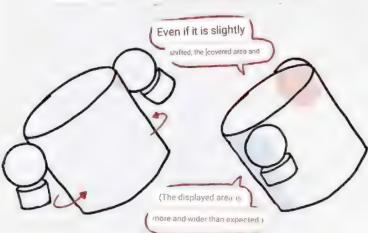


Unlike flat elements (lines, planes), graphic sketches

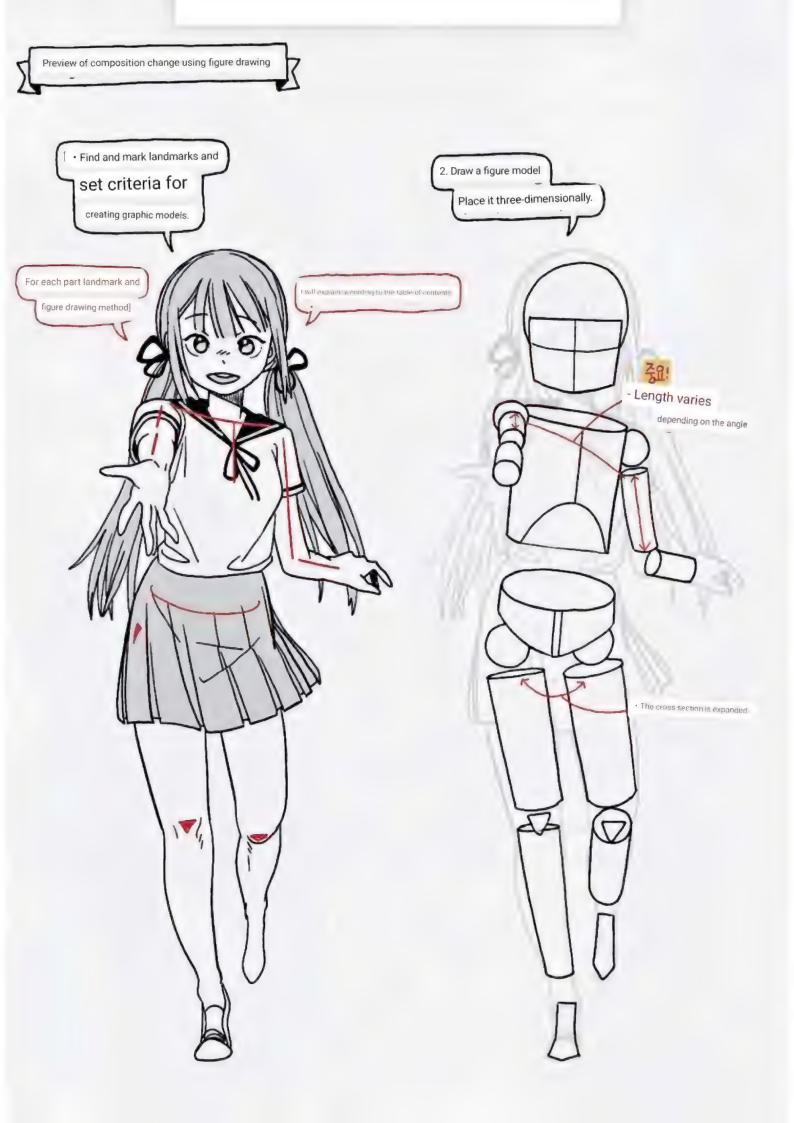
① Depending on the layout, the hidden side and 3 the better visible or hidden side will appear.

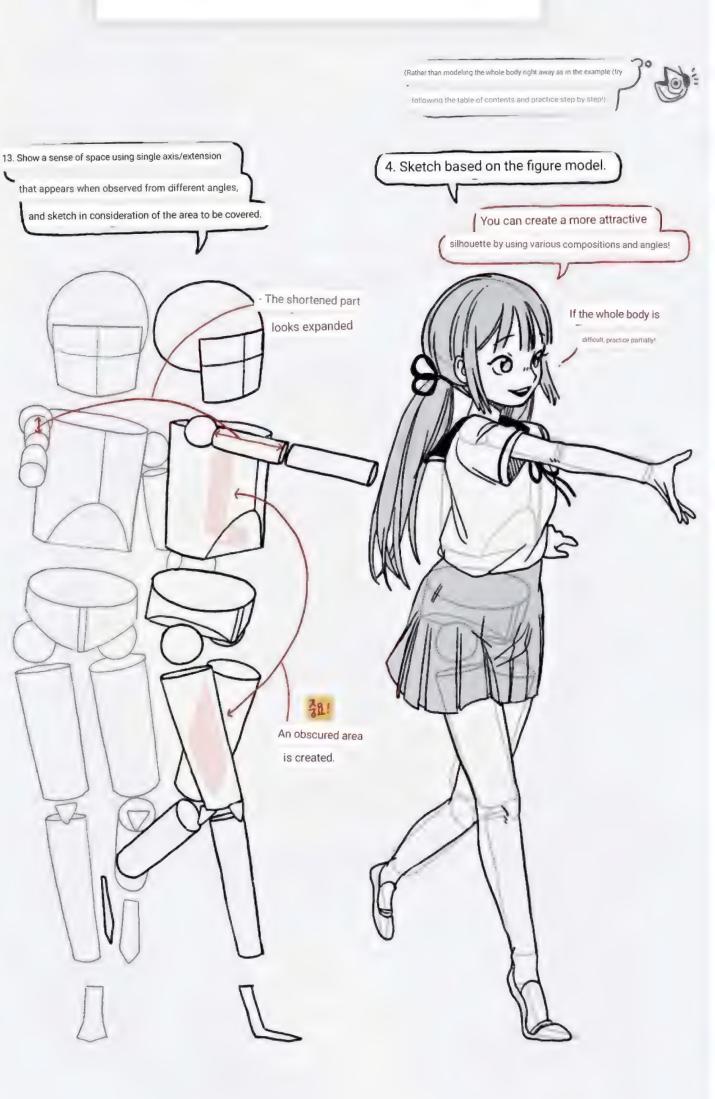
If you actively utilize this phenomenon, the three-dimensional effect will be

further emphasized, so let's sketch carefully considering the hidden area.

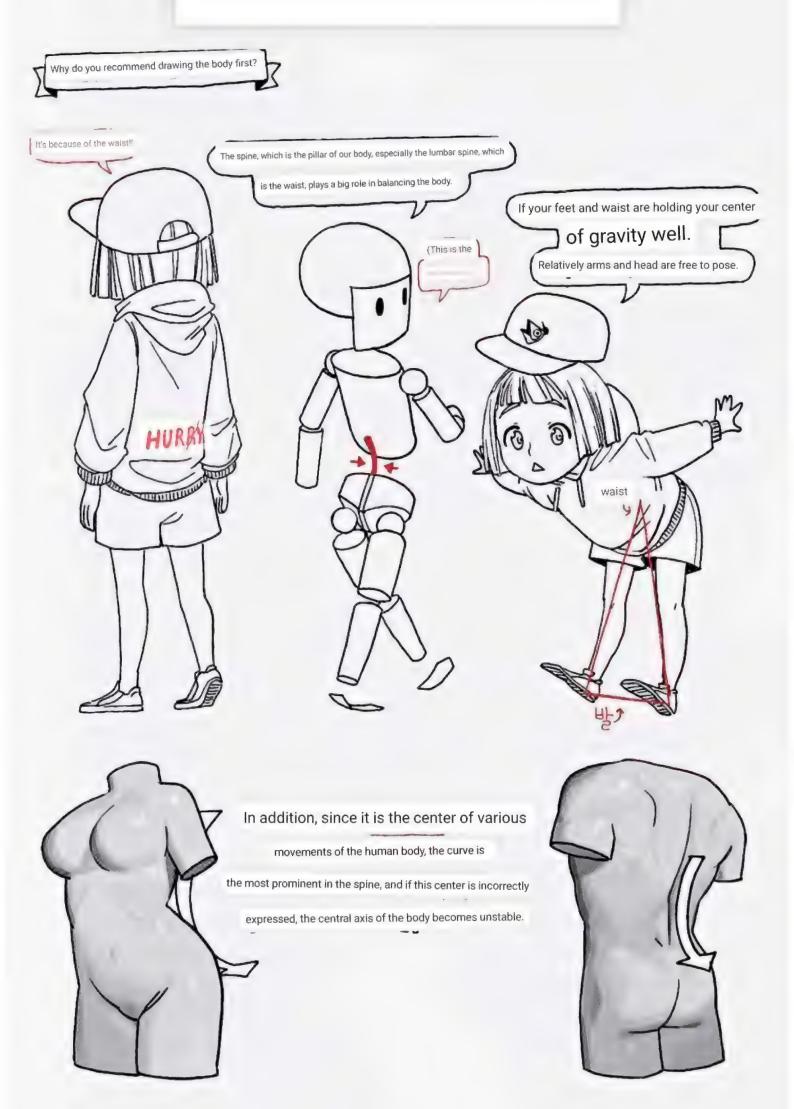


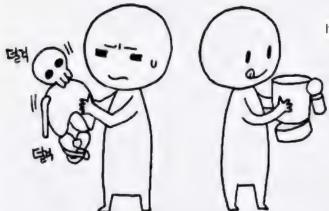










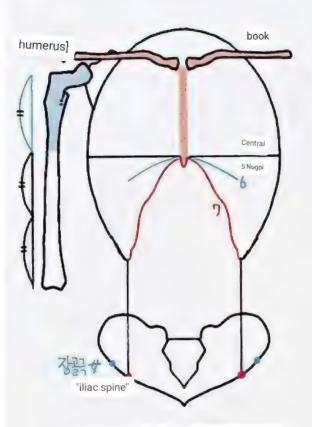


It is good to understand the exact human anatomy and to draw diagrams.

I will point out the points that are

essential or good to know first, the landmarks of muscles or bones.

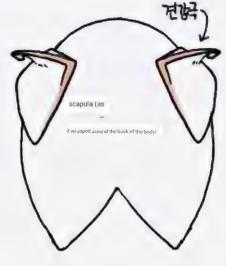
- I omitted the details.

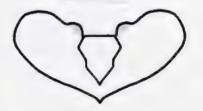


After the humerus, the chest and back muscles will attach,

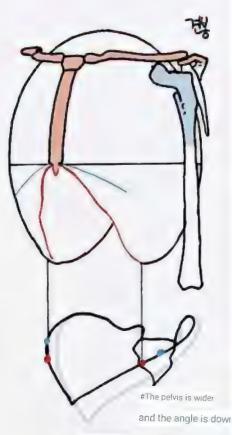
and there is a difference in the pelvis

between men and women. Find the 6th rib.





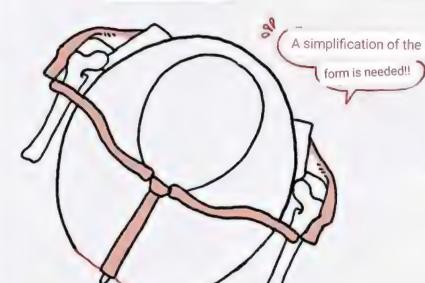
Understand the position of the scapula not flat.



The chest is open at an angle

of about 30° and the pelvis is open at an





Although it is complicated, these landmarks of the human body

have little difference according to the body type.

It is useful to know the position, shape, and proportion

well before starting drawing.

Figuration of the torso



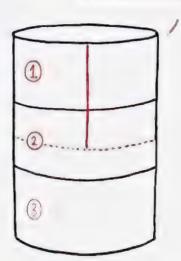
It is an approximate percentage.



Let's draw the chest pain first.

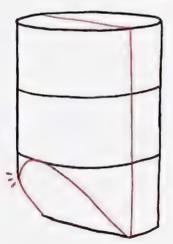
Draw a cylinder for the skull to fit into. It

can be smaller than you think because it is based on the size of the bone.



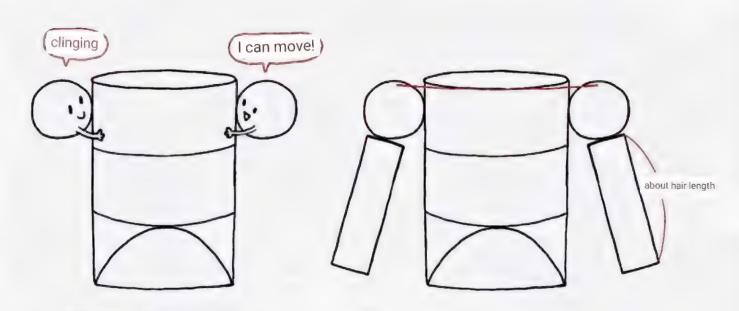
Divide the cylinder into about 3 equal

parts. The center of ② becomes the 5th rib.



③ is divided into 2 side by side. The cut surface shown here is

insulated Landmark¹



Attach a spherical shape to the side of

①. It is not fixed, but sticks like a magnet and can be moved.

Because this sphere replaces the joints and muscles,

the size may vary, and the

body shape will change according to the changed size.

on the underside of the sphere

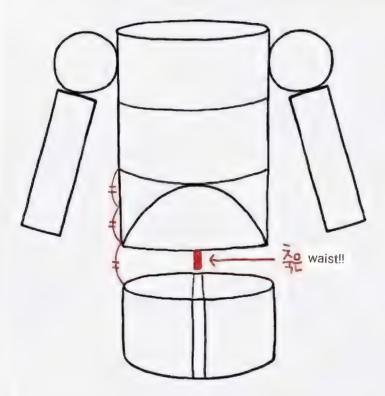
Attach a cylinder about the length of the skull. Let's

think of the sphere and cylinder as the skeleton of the upper arm. The line

connecting the head of the sternum and the center of the upper arm bone

is the location of the clavicle.

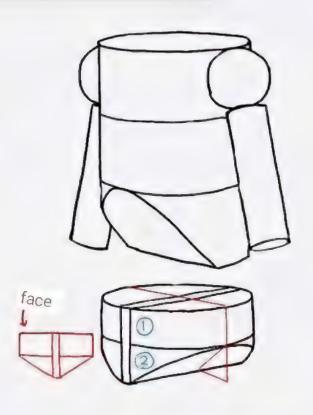




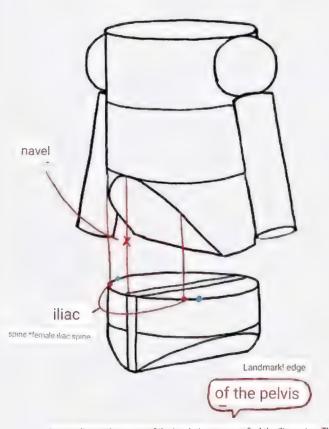


the skull and mark the part about the width of the nose in the center.

length of ③. Draw a cylinder about the volume of

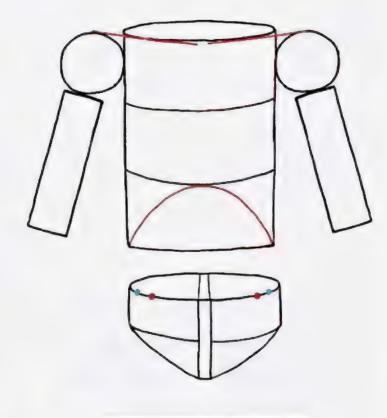


Divide the cylinder in half horizontally and cut ② in half from the front.



Descending to the center of the insulation, you can find the iliac spine. The

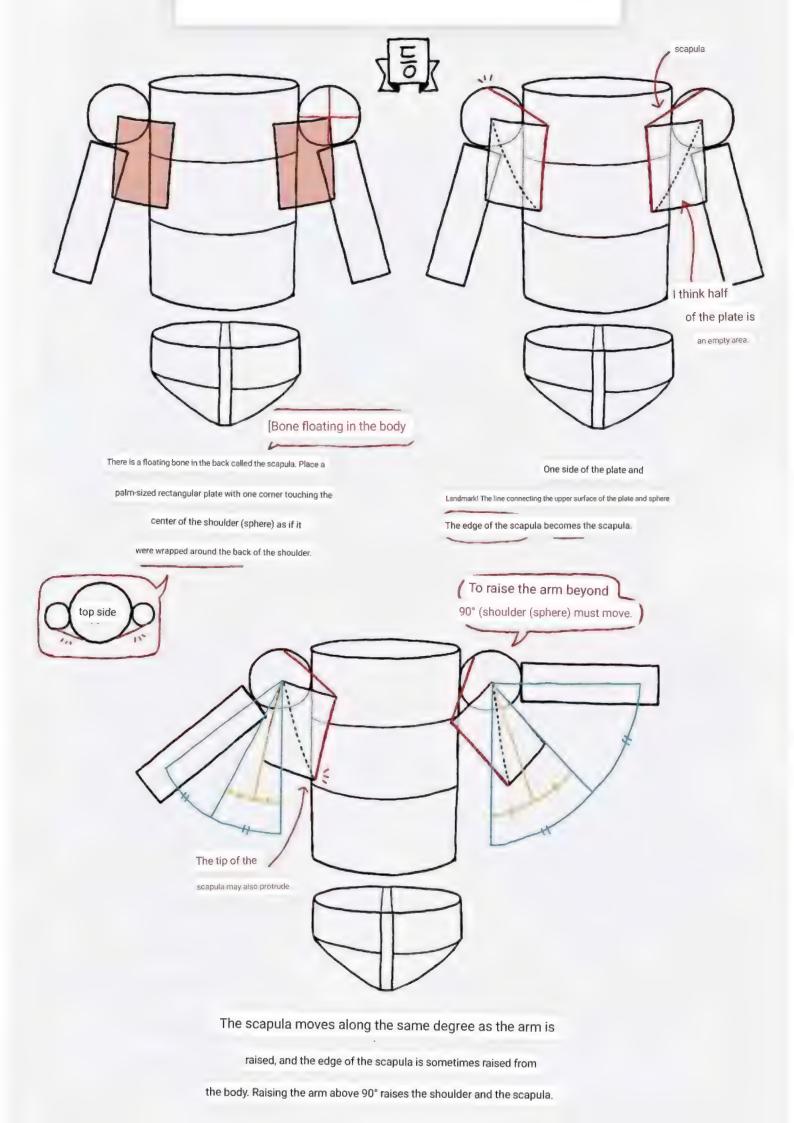
navel is located in the center of the two figures in front of the torso.

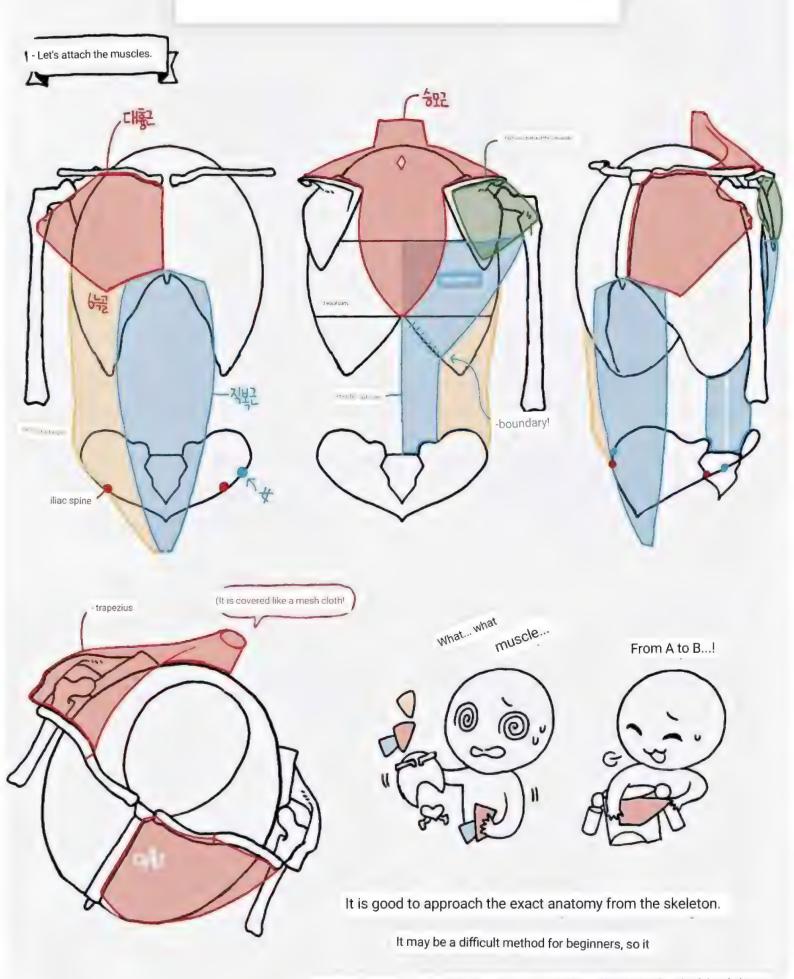


The figure model created based on the landmark has

little change in shape depending on the body type, so make

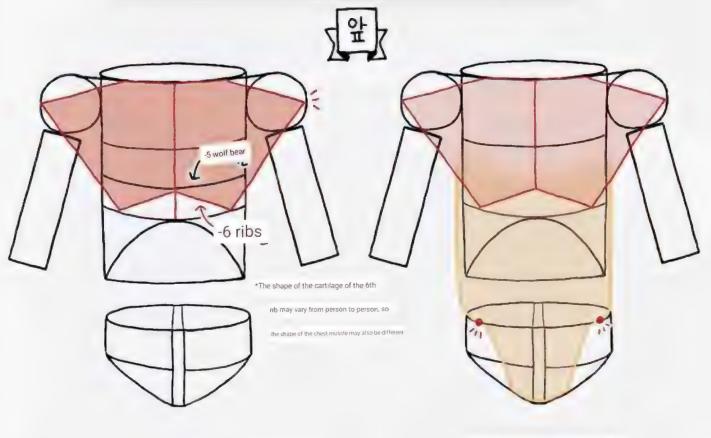
sure that the proportion and position are well matched overall.





is better to attach muscles to the figure model made based on the landmark of the skeleton.

You can simply describe the muscles.



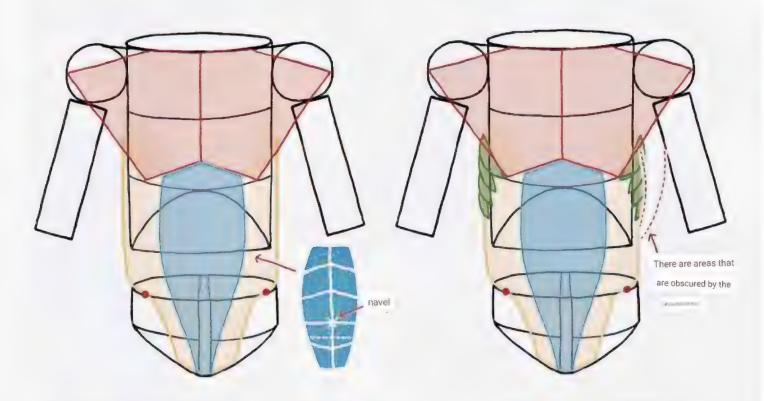
The pectoralis major muscle starts from the 'U' shape of the clavicle bone and rib 6 and

extends to the shoulder and upper arm (sphere)

Draw the external and internal obliques

that cover the entire body. It bends

down to the border of the iliac spine.



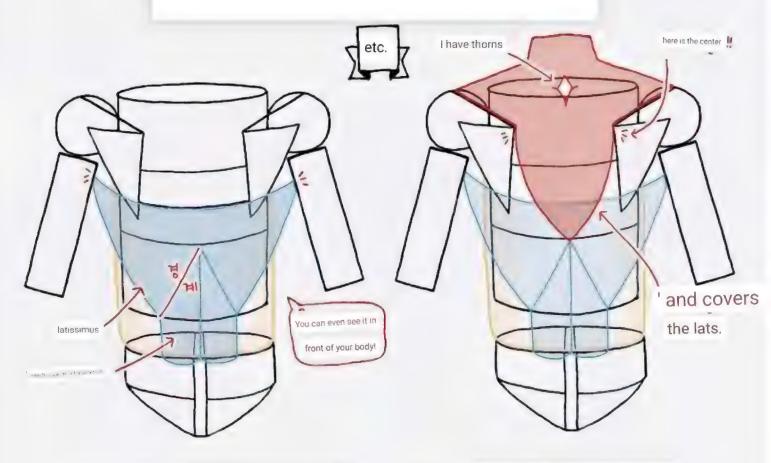
Draw the rectus abdominis long fusiform from below the pectoralis major. The rectus

muscles are longer than expected, and the shape of the pack may vary from person to person.

If there is a lot of muscle mass, a muscle called the serratus

serratus may be drawn from the ribs to the scapula

(back of the body). You can see about 3-4 in the basic posture.

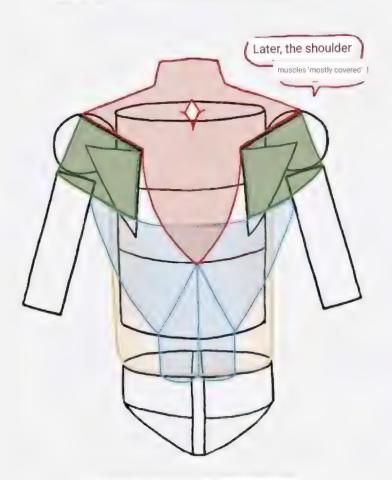


The lats, which wrap around the back, almost cover half of the body. It starts

in the middle of the back and runs through the inside of the arm.

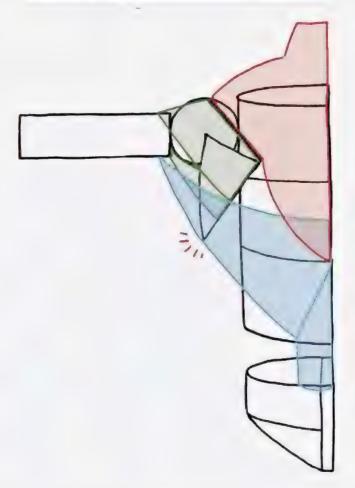
This is the trapezius muscle that covers the neck, shoulders

and back. "The shape changes a lot depending on the movement of the arm and scapula."



The muscles of the back of the shoulder run from

below the scapula to the side of the shoulder. The



When the arm is raised more than a certain angle, the scapula also rises,

causing the scapula to protrude the latissimus dorsi.

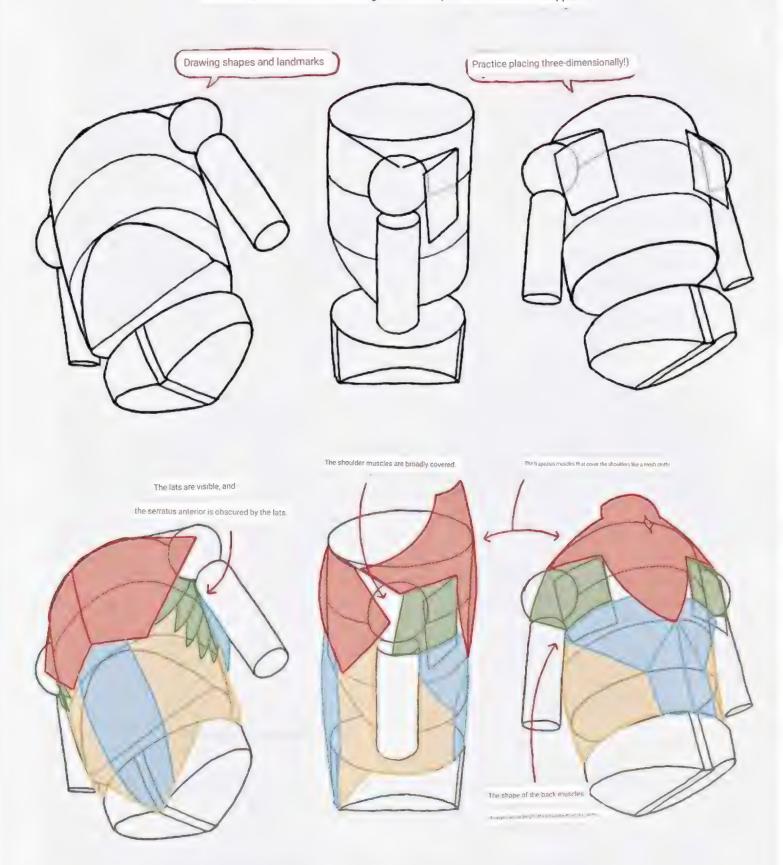
connections are complicated, so be careful when describing them!

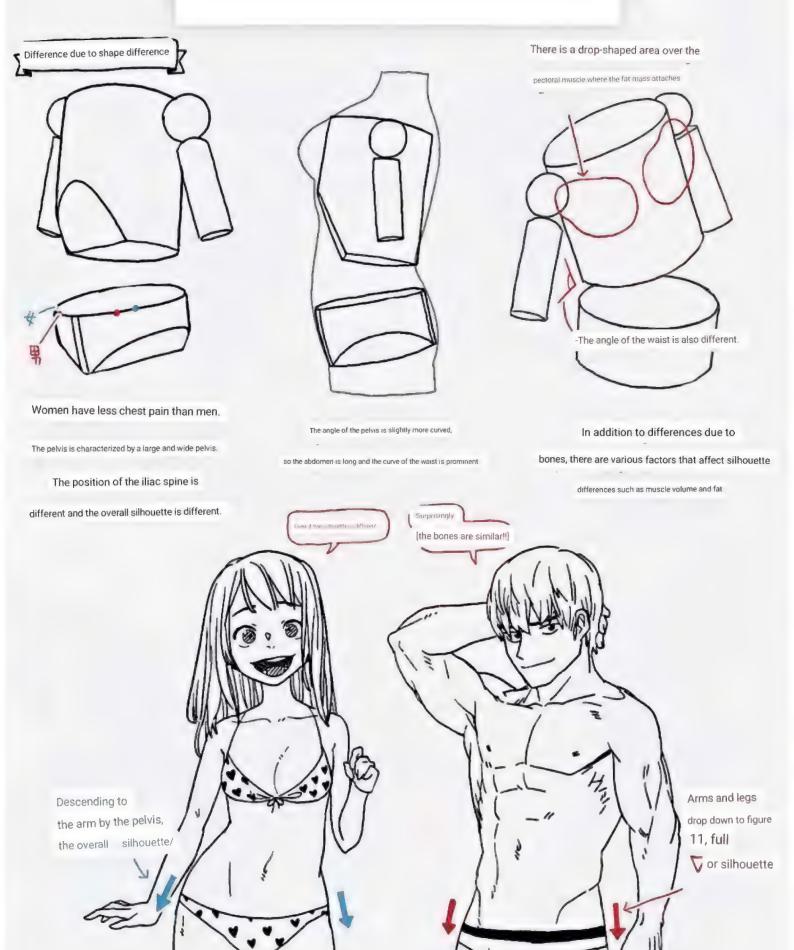
Let's draw the body from various angles referring to the example.

Draw the shapes and landmarks first, then the muscles in the right places. It is

not possible to express the exact structure because it is not a form depicting the muscles on the actual bone,

but it is helpful for character drawing because a representative structure appears.





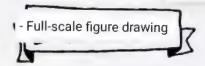
The silhouettes are slightly different, but except for the pelvis, there is no significant difference in the skeletons



The size of the shoulder (sphere) can vary due to the volume of the shoulder blade, which is the floating bone, and the muscles around it.

It is difficult to call it a landmark of the body.

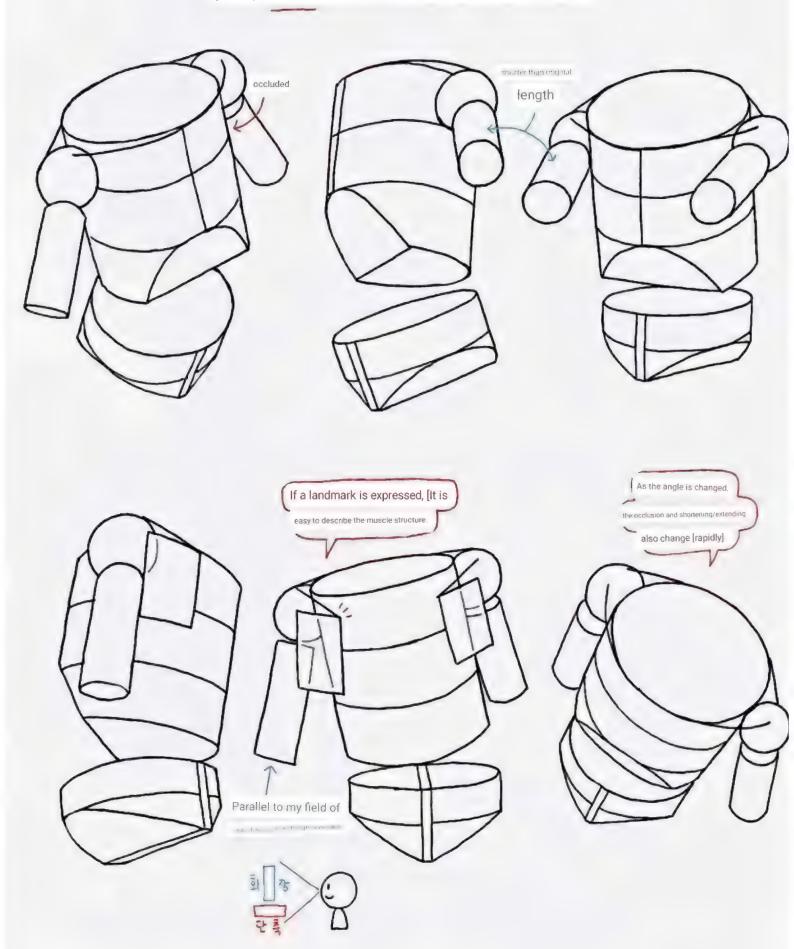
Therefore, by adjusting the size of the shoulder (sphere), you can draw various silhouettes of the body, especially the silhouette of the upper body.



Place the desired posture as a figure.

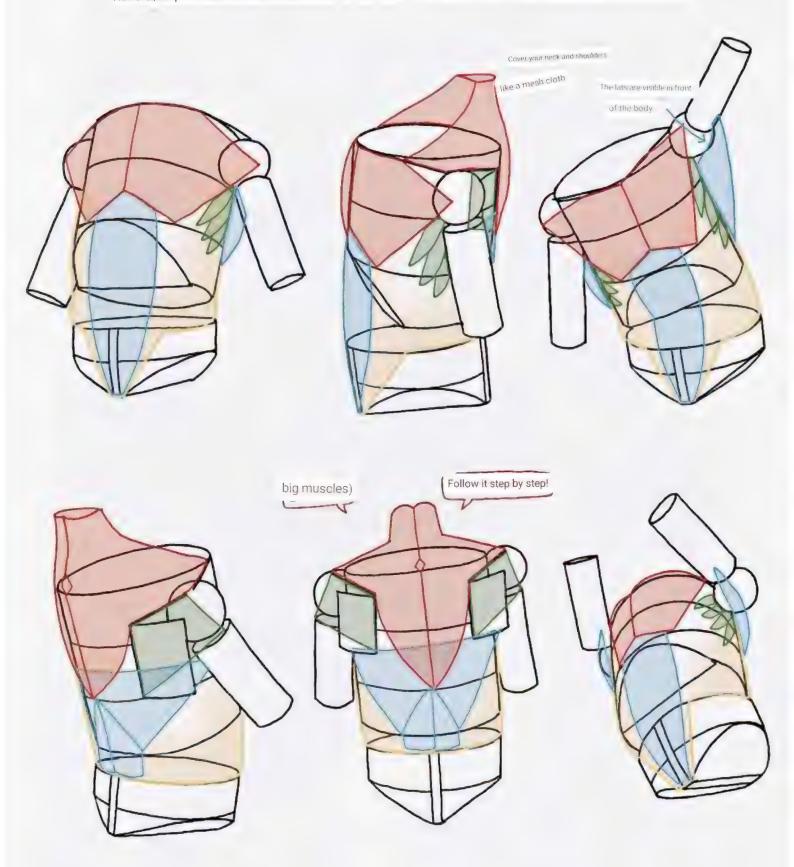
Check through the shape that the area to be covered is created and shortened and made up. When

you express body landmarks, you get closer to a realistic depiction.



If you know where the landmark starts and ends, you can describe it easily.

However, keep in mind that there is a difference from the actual bone model, and apply it to practice poses and composition.

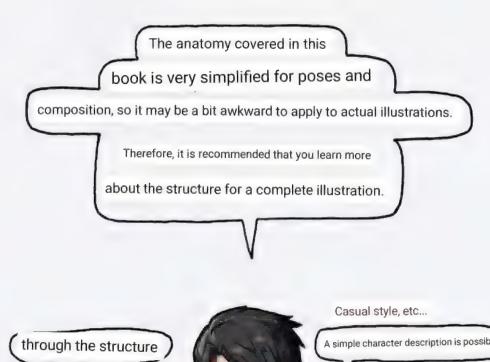


Let's draw with the idea of creating a composition by arranging shapes rather than thinking of completing them based

on shapes. You can try increasingly complex shapes by observing and drawing various compositions

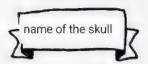
and postures, so first draw an easy arrangement and apply occlusion and shortening/extension.



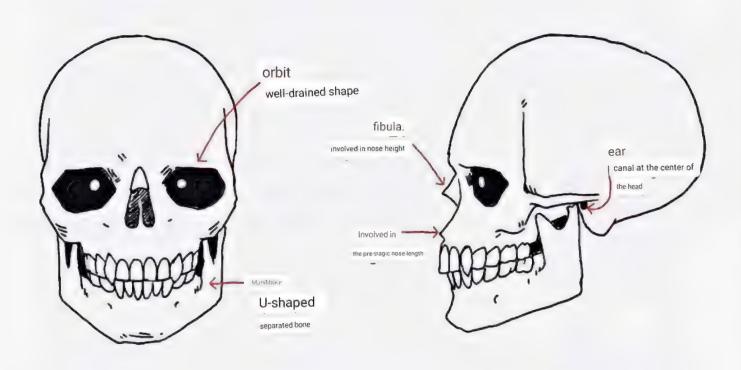




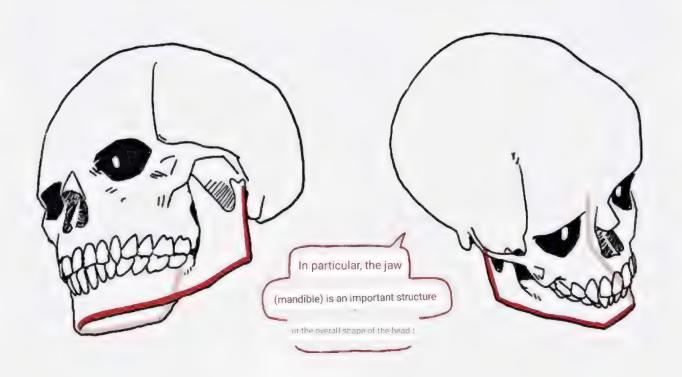


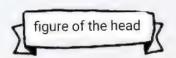


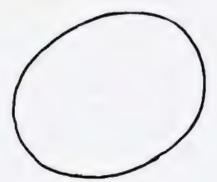
As with the body, let's check the parts you need to know before drawing.



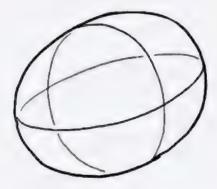
In particular, the nose, eyes, and chin are three-dimensional, so the shape changes greatly depending on the angle.





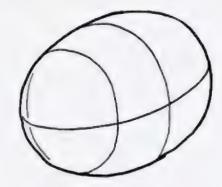


Draw a slightly oval sphere shape.

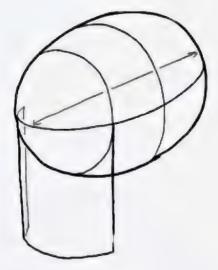


Displays a line that bisects the sphere in

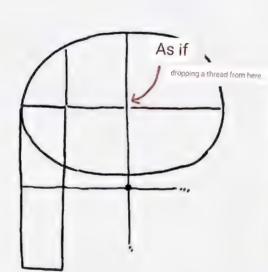
the horizontal and vertical directions, respectively.



To draw the face, bisect the front one more time.

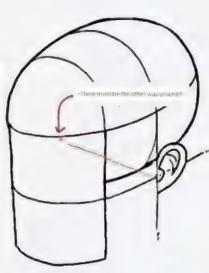


Draw a face as high as the
diameter of the sphere along the line drawn
before and the line that bisects the sphere
horizontally. This side becomes the area of the face.

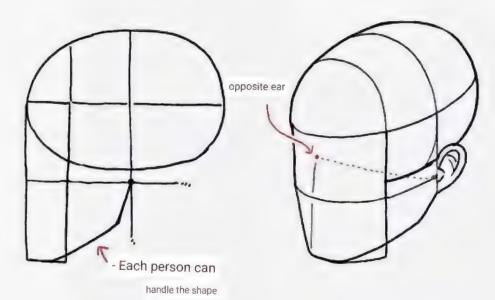


Mark the intersection where the center of the face
and the center of the sphere

overlap. This is where the ear (the ear canal) is located.

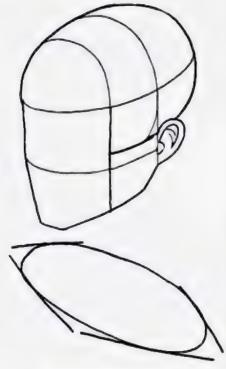


This is the view from the square.

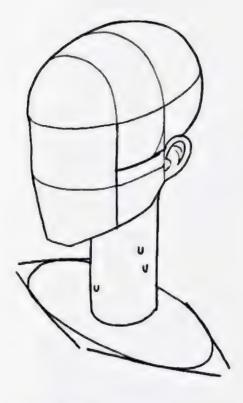


Draw a line that rises diagonally from the bottom of the face toward the ear. This god becomes the form of the mandible.

Make sure that the shape of a U or V when viewed from above is drawn instead of a simple oblique line.

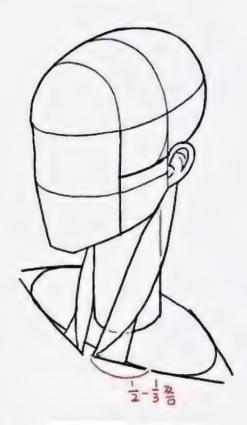


To draw the neck, find
the upper landmarks of the head
and torso to be connected.



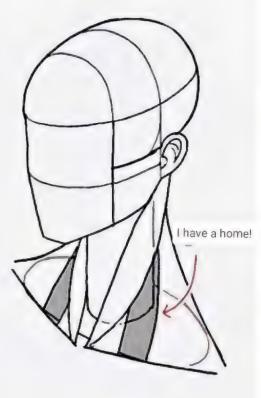
It is unnatural to draw a neck with only a cylinder, so let's

express it by drawing the neck muscles.



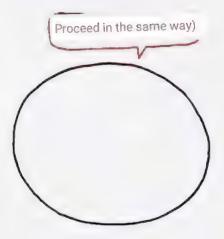
Draw the muscle that goes down from the back of the ear to the center of the clavicle

as if wrapping the neck thinly.



It will be more realistic if you also draw the trapezius

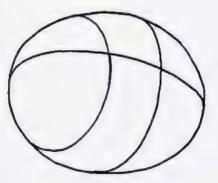
muscle, which is the back muscle



Let's draw the head seen from below.



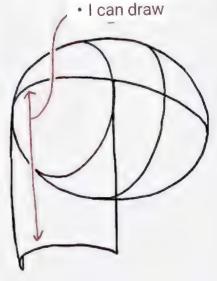
Display a line that bisects horizontally and vertically as before.



Trim the front one more time.

when the height is shortened

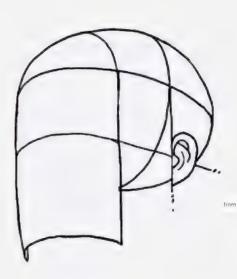
a younger character



Draw a face as high as the diameter of the sphere. The

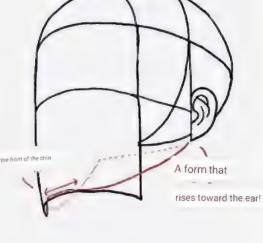
area of the face changes according to the height of the

face, so adjust the height to draw the character.



Draw the ear at the intersection where the center of the

face and the center of the sphere overlap.

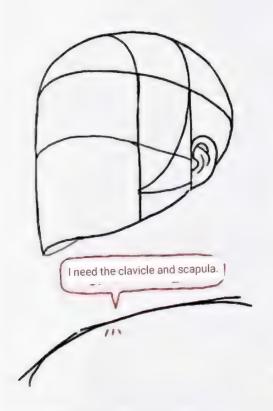


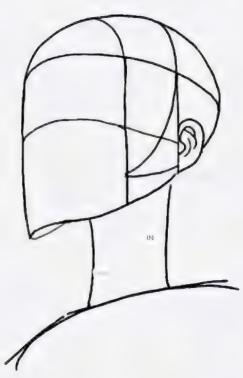
Considering the position of the opposite ear

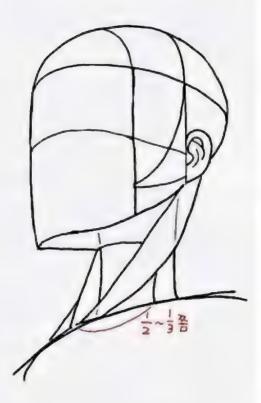
Draw a jawline that goes up to the ear. It is to

finish the shape of the head, so you need

to understand the structure well and draw it.







Find the torso and torso landmarks and

draw the neck naturally,

connecting the head and muscles.

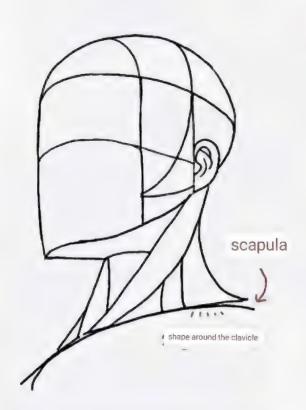
Drawing the neck as a simple

cylinder can make it look stiff.

Draw a muscle that goes down from the

back of the ear to the center of the clavicle

as if wrapping the neck thinly.





the muscle is thin, a curve appears, and if the muscle is thick,

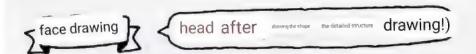
a sense of volume appears.



In this way, if you draw the neck while connecting the landmarks,

the head and body are naturally connected.

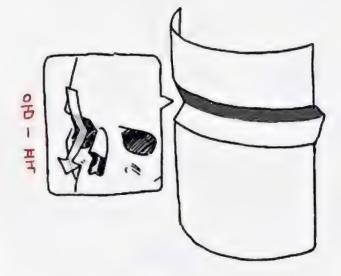
Let's practice drawing the head and neck in various directions.

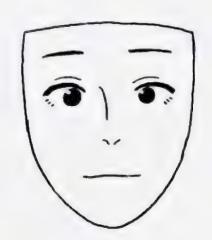


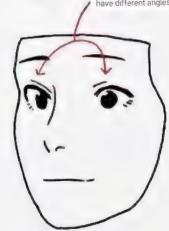
Both eyes, especially

the outer eye,

have different angles!



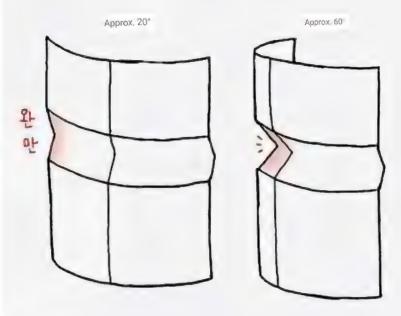


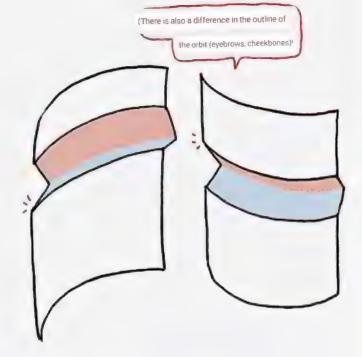


The face is shaped rather than flat due to the hollow structure of the orbit.

Because of these points, the shape of the outline is curved, and the outline changes with the angle.

In the front, these curves are not greatly revealed, but when the angle is turned, a difference occurs due to irregularities, and the front and side surfaces appear differently not only in the outline but also in the detailed structure of the eyes and nose.





The concavo-convex of the orbit makes the curve of

the outline more prominent as it goes back to the lateral

angle. Therefore, the shape of the eye will also be different from the

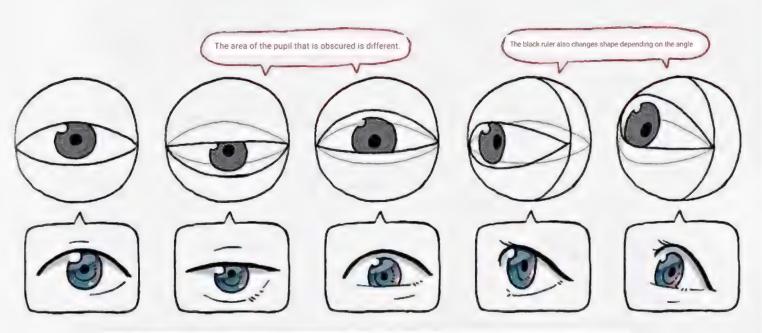
front as it is closer to the side (outer).

There is also a difference due to the vertical angle.

When viewed from below, the upper surface of the orbital curvature stands out

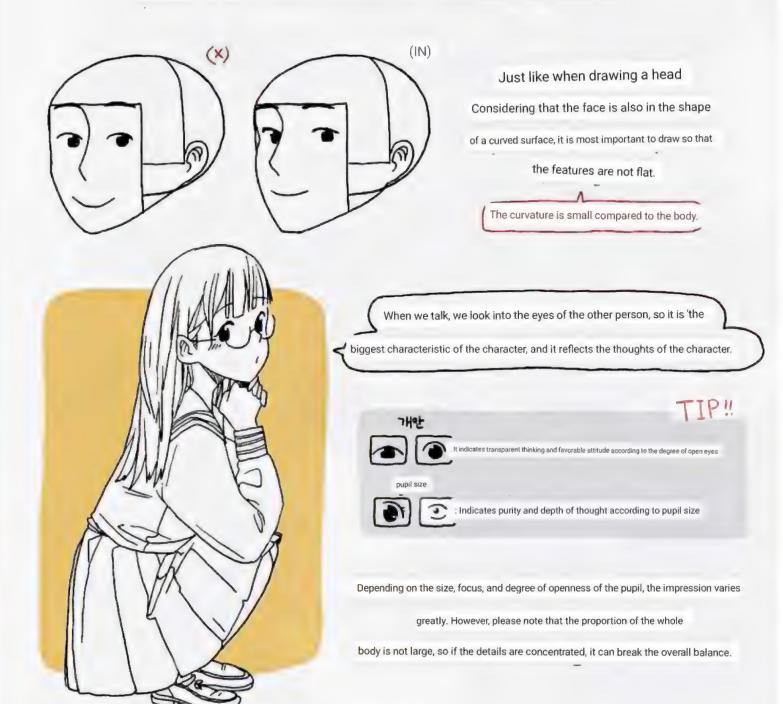
and the distance between the eye and the eyebrow (top of

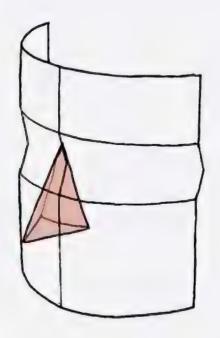
the eyebrow) is farther away and vice versa when viewed from above.

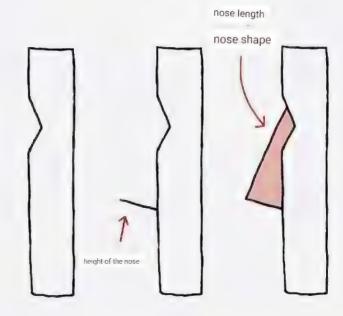


The eyeball is covered by the muscles and flesh of the eyelids, so the shape of the visible eye changes depending on the angle.

The eyes are in the shape of a sphere, so it is recommended to draw them thinking that they move in a round shape.







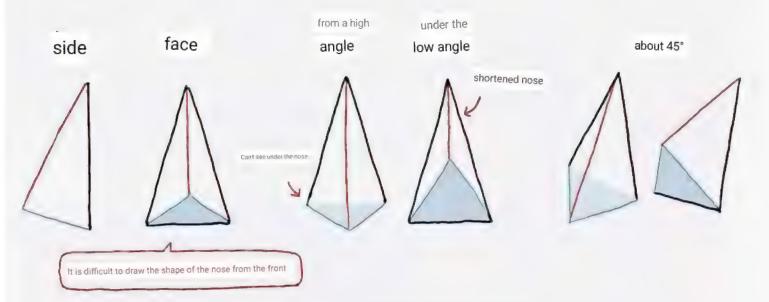
If the curve caused by the orbit is expressed on the face, draw

the nose, which is the most protruding part of the face. It should be

taken into account that it is a protruding structure as opposed to the orbit.

It has a structure that rises from the center

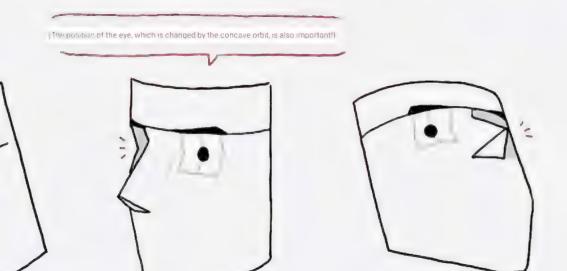
of the face to the forehead in the form of a triangular pyramid.



When the nose is divided into the bridge of the nose and the nostril area,

Unlike the front, it can be seen that the bridge of the nose at a high angle and the area of the nostrils at a low angle

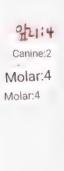
are expanded, and conversely, the bridge of the nose and the bridge of the nose are relatively shortened by that much.

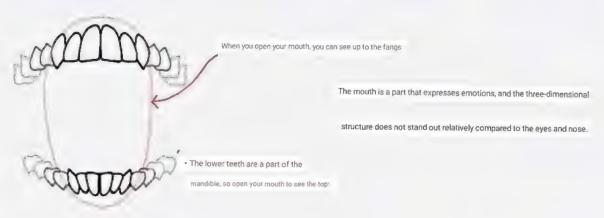


The shape of the nose is different depending on the angle due to its protruding

—
structural feature. That is why they often cover the face, especially the eyes in the concave

orbit. Draw the eyes and nose from various angles and observe the covered side carefully.



















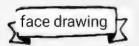
Instead, you can greatly increase facial detail by drawing the structure inside the mouth.

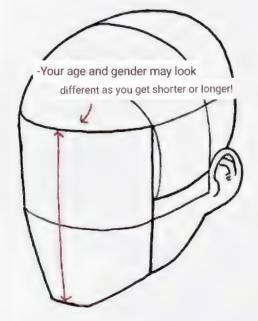
However, if you are too immersed in the

rescue, it will be difficult to convey effective

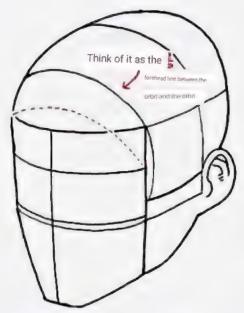
emotions, so let's draw relatively freely.







Draw a head. Impression
may change depending
on the length of the face.

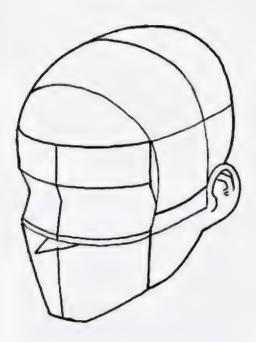


Set the width of the orbit. The

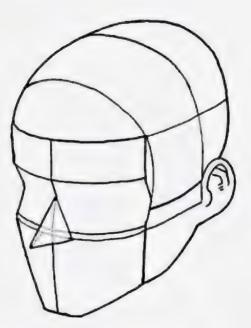
height of the orbit also
greatly influences the character's impression.



Depicts a hollow orbit.



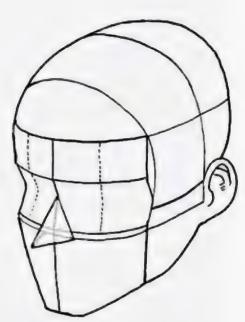
Draw the nose around the center of the face.



Draw the bridge of the nose to shape the nose.

Check that the face covered by the shape of

the nostril area and the bridge of the nose is created.



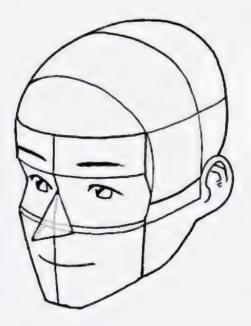
Position the eyes taking into account the hollow orbit.



Draw the eyes at an angle. Orbitals

usually have eyebrows at the top, but the

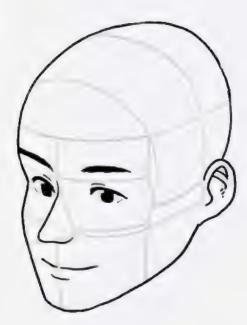
height and angle can vary from character to character.



Draw a mouth that represents your

emotions. It is usually centered on the

face, but may be in an exceptional position for various emotes.



Clean the lines based on the sketch.



It is clear that the eyes and nose are important elements of the face,

but "It is recommended to first describe the structure

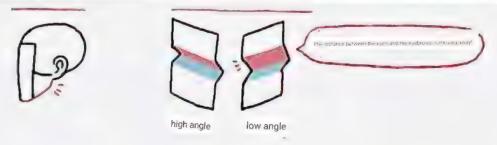
The position of the orbit also changes the character's impression

Adjust the length of the face

You can also draw the impression of another character!

You can also proceed in the same way to depict the face from the angle seen from below. Instead, you

should understand and draw the difference between the structure of the mandible and the visible surface of the orbit.



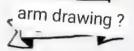
The head is a very important part of the character's image enough to show the character's personality with just the facial features, and it can even change the atmosphere of the whole picture, but since it only occupies a part of the human body, the three-dimensional structure does not stand out than I thought.

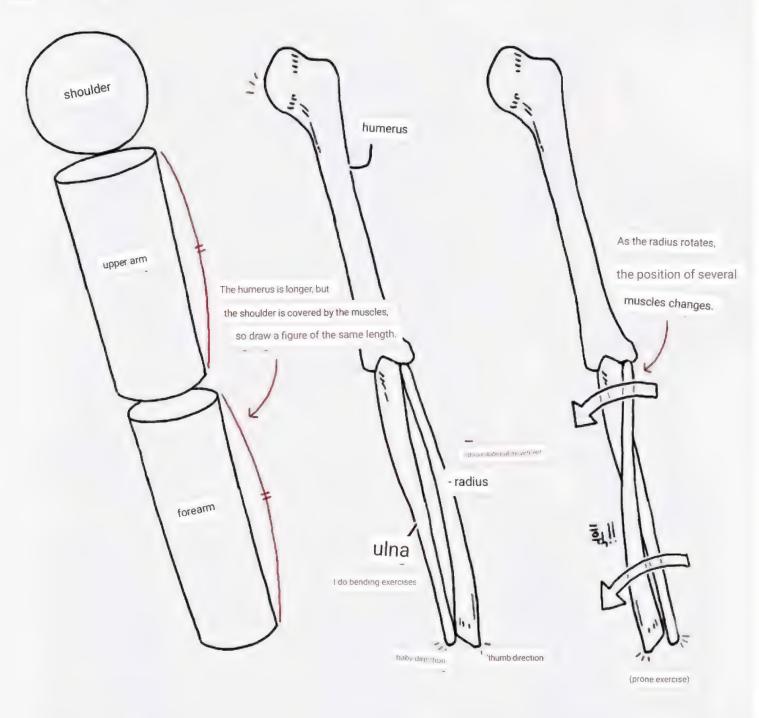
Therefore, if the details are concentrated on the depiction of the head

or face, you may make a mistake of breaking the balance of the whole picture, so be careful!

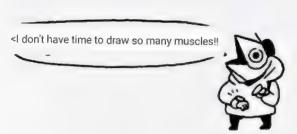


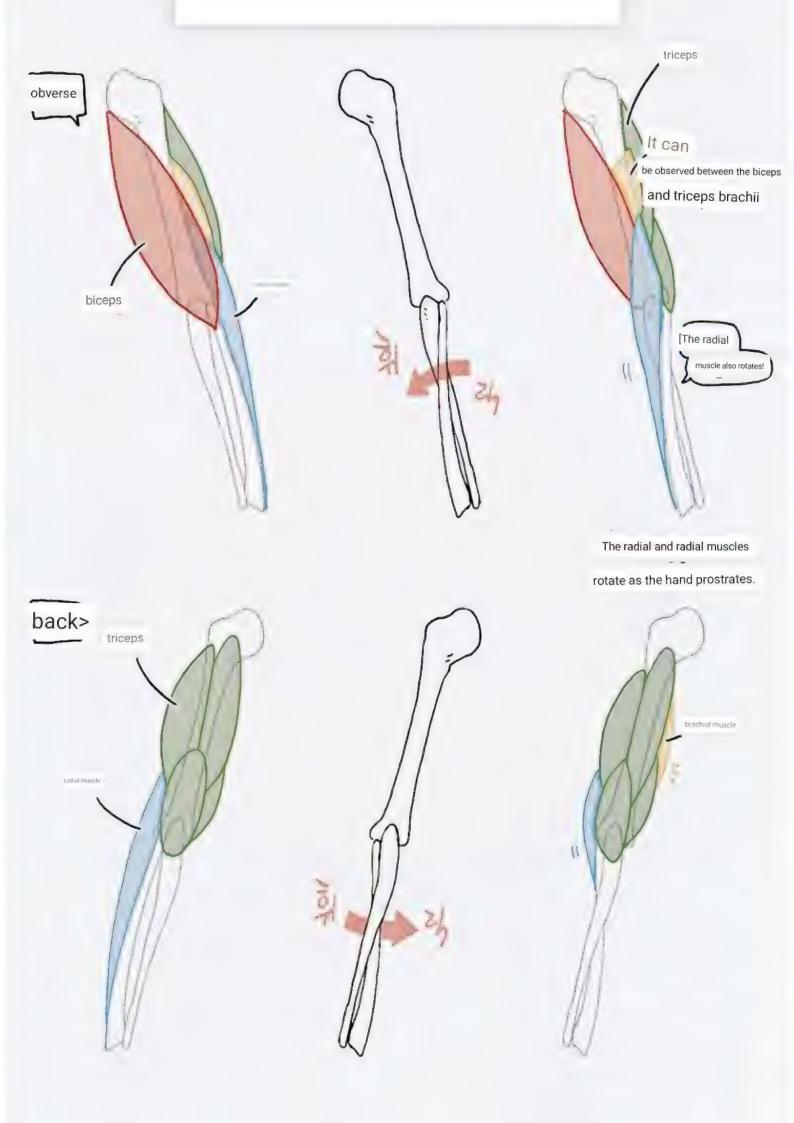


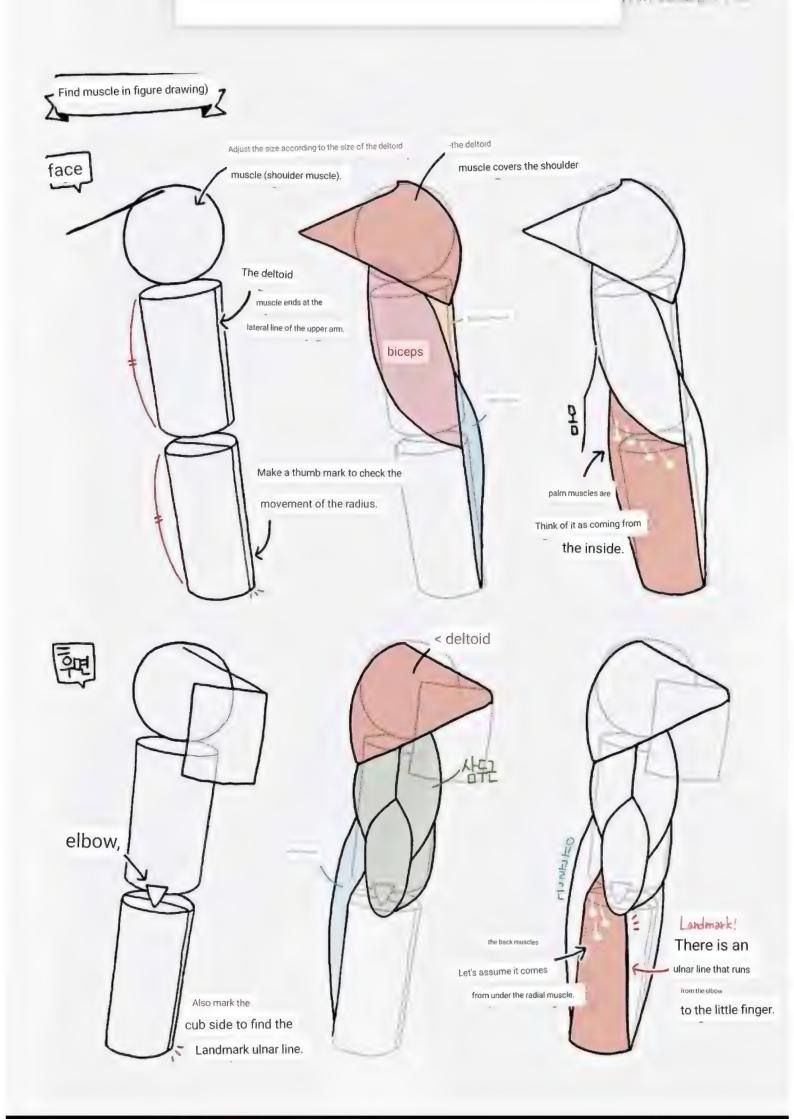


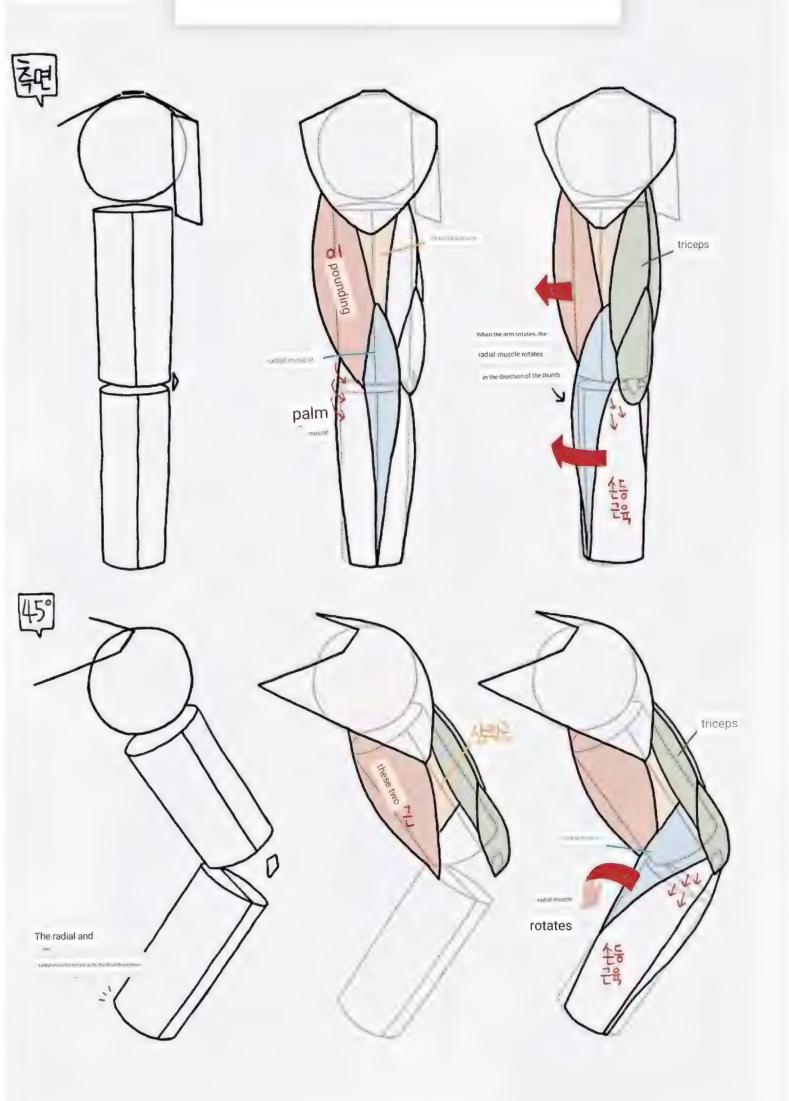


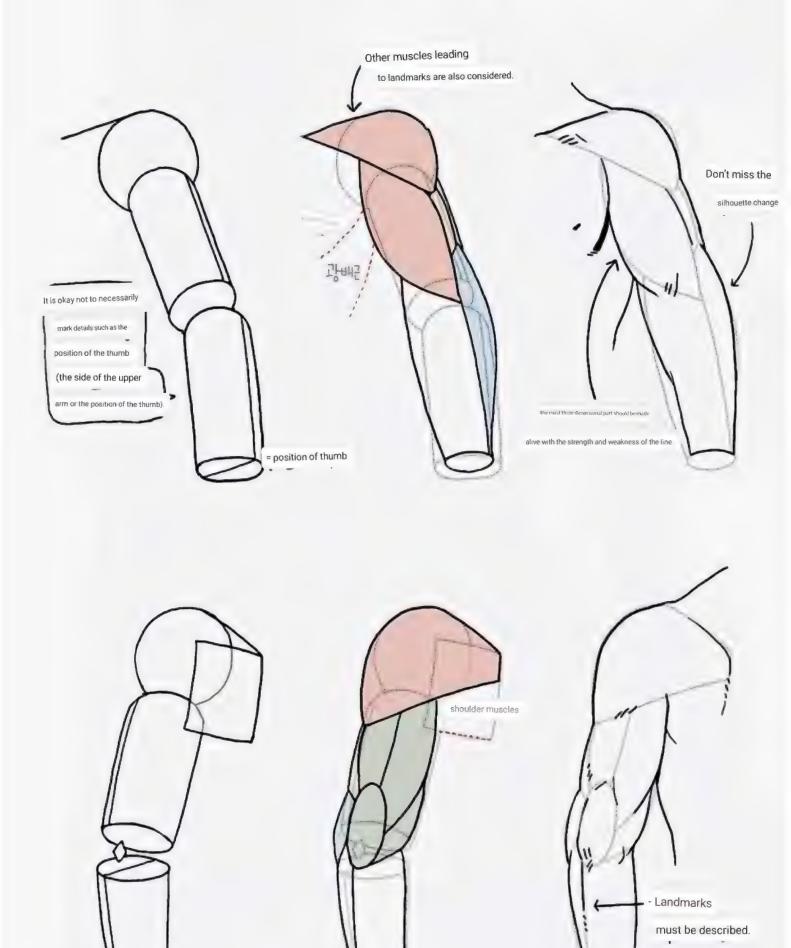
The arm is made up of bones with a simple structure, but it is one of the body parts that is difficult to draw because of its complex movements. In particular, because the forearm rotates, the shape of the muscle changes frequently depending on the movement.

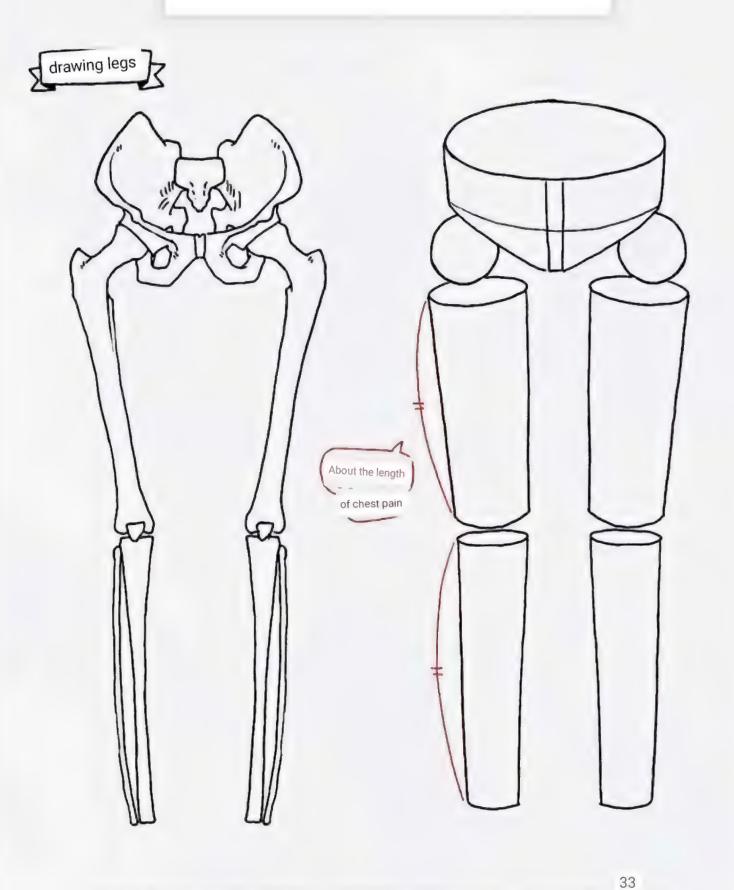






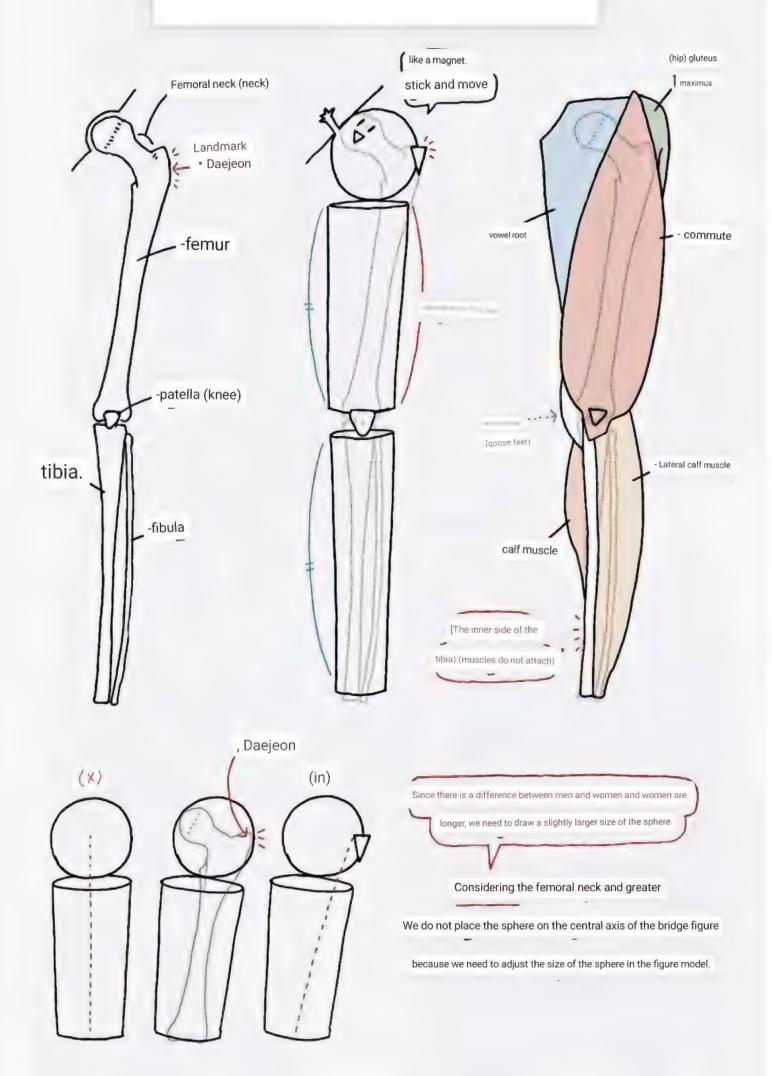


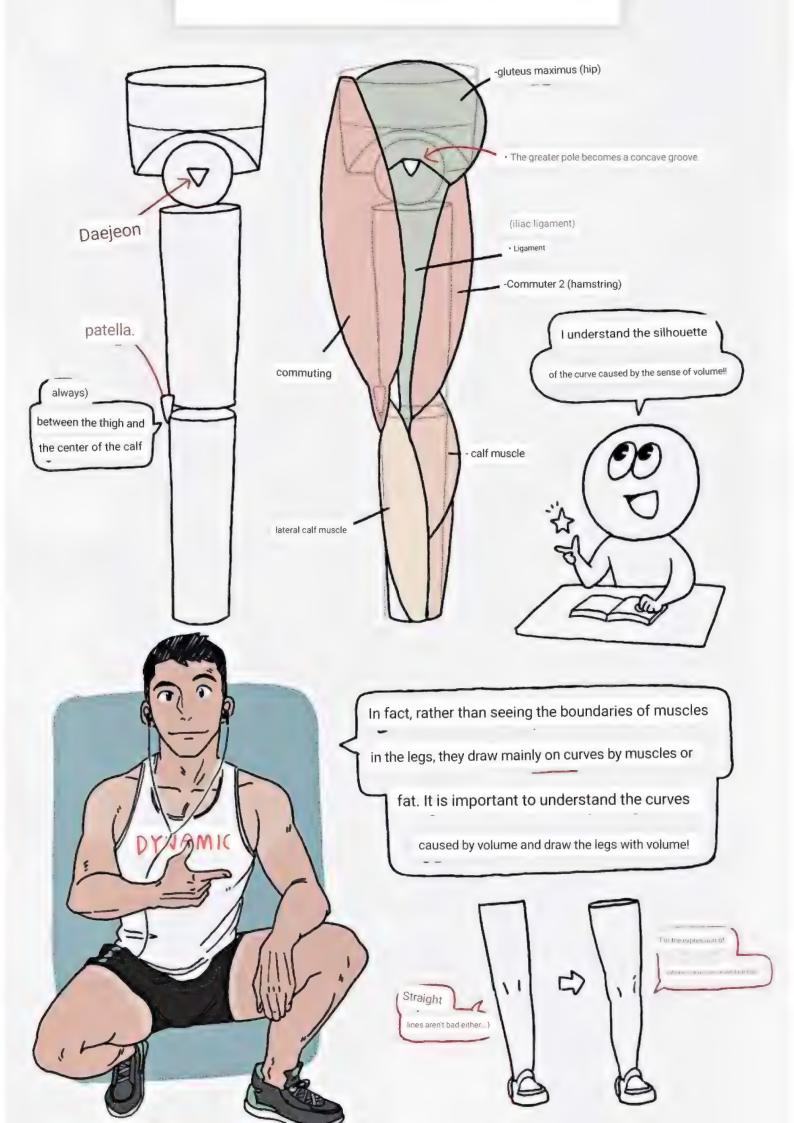


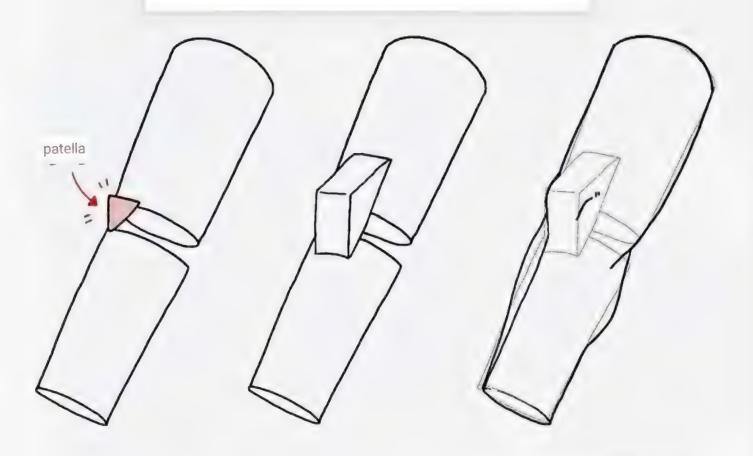


Legs are covered with thick layers of muscle and fat, making it difficult to find landmarks.

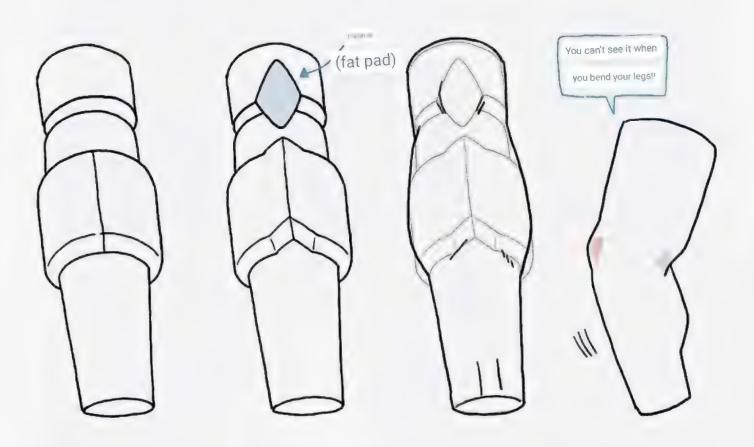
Because the size of the muscle is large and simple, it is easy to understand the shape if you think of it in large chunks.







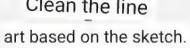
Between the thigh and calf is a bone called the kneecap. The knee is formed in the shape of a hill at the location of this bone.

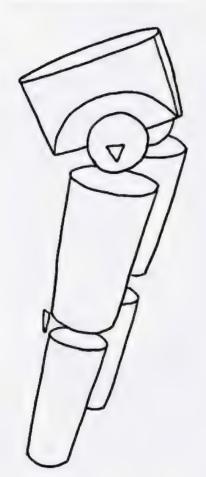




of gravity is not disturbed.

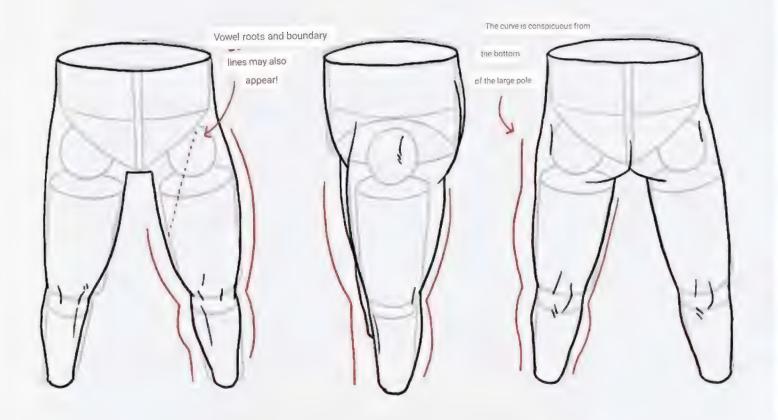
Creates a curved silhouette.







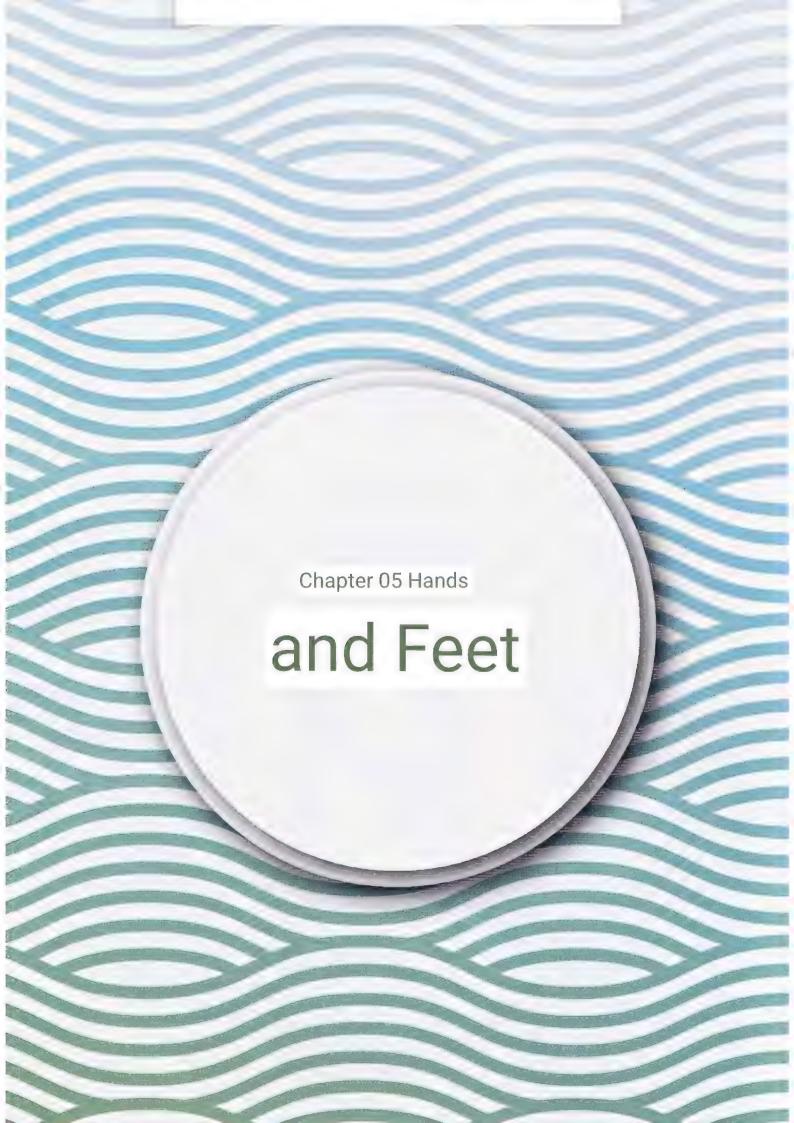


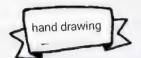


Let's observe the silhouette of the curve that appears by the sense of volume at each

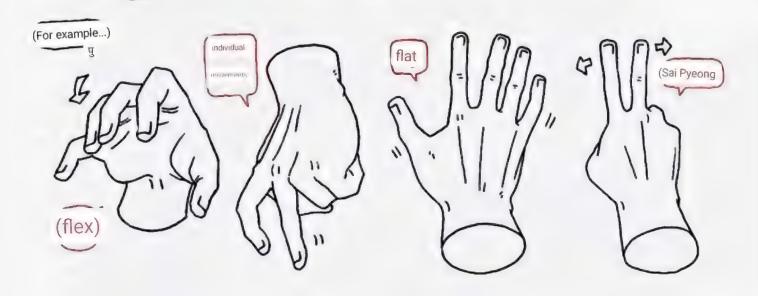
angle. It depends on the body type, but in general, the volume of the thighs stands out compared to the calves.







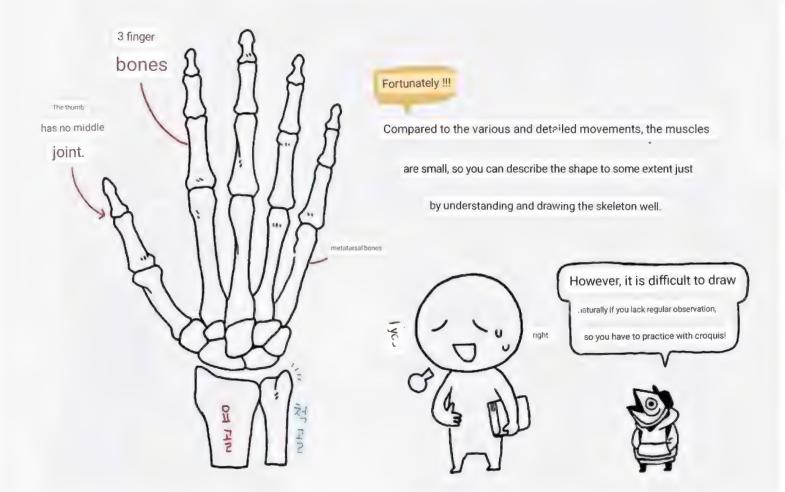
The hand is the most detailed, free and flexible part of the human body.

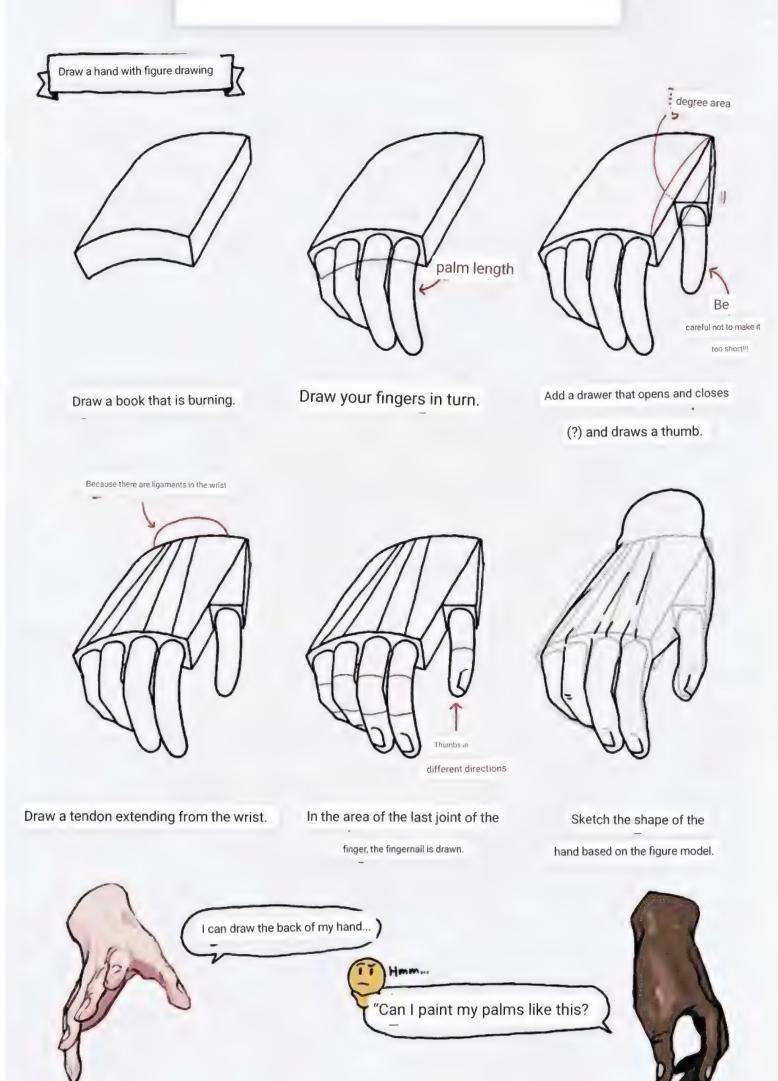


Because the movement of the hand can convey as many different messages as the free movement, it

should be able to describe the shape and movement more 'naturally' than other body parts. It is necessary

to practice drawing and observing the movements of the hands, especially the fingers, on a regular basis.



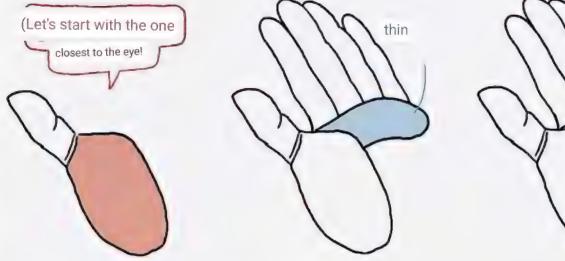


When drawing a simple hand, drawing is easy and useful, but when drawing the palm side, it looks stiff and can be awkward. The palm side consists of three pads, and if you express the volume of these pads well, you can depict the palm more naturally.

It is not simply made of fat, but also has the effect of bone!!

finger side





thumb pad and

Draw the thumb.

Draw the pad on the

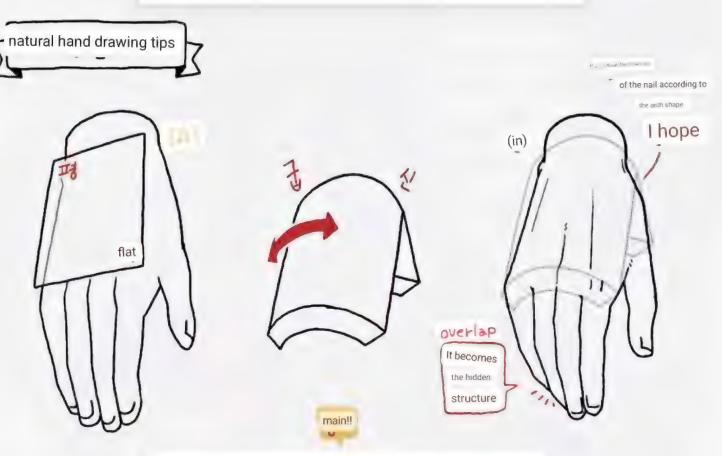
finger side, followed by the finger.

thicker than

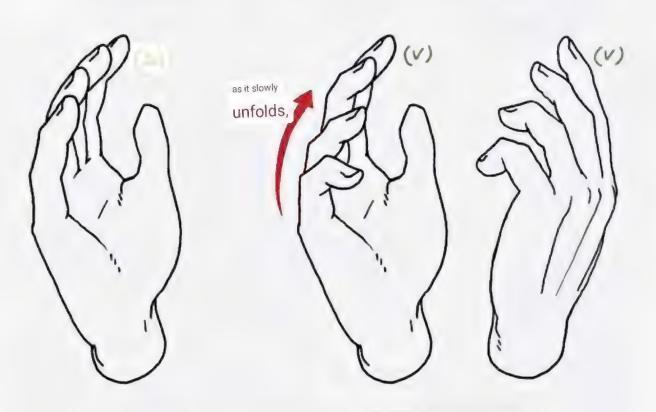
expected

Finish the shape of the palm by drawing

the pad on the little finger side.



A relaxed hand is always arched. "The angle and posture where all five fingers are visible is unnatural than I thought."

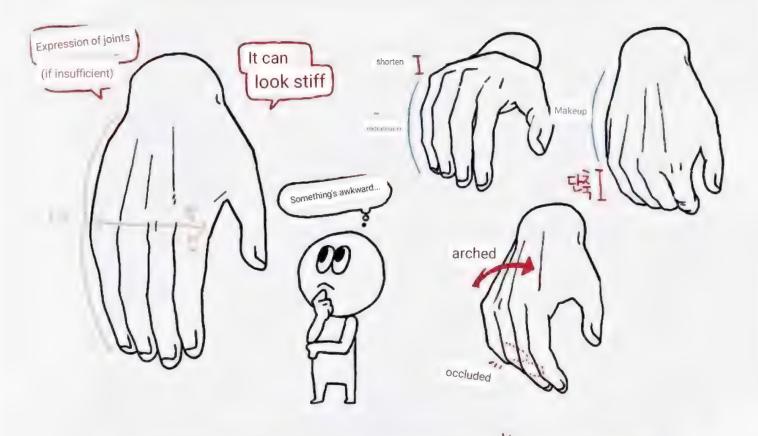


It is more natural to draw as if the fingers are spread out gradually from the

little finger to the index finger rather than spread out equally in a certain angle and direction. As the degree of

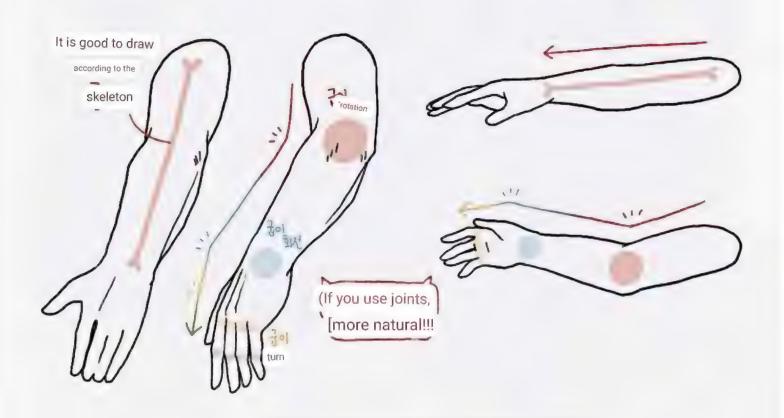
bending changes, it becomes a structure where the fingers are covered with each other.





If you can describe the complex structure of the hand three-dimensionally through shortening, extension,

and occlusion, you can draw a more natural and complete picture.



Since the arms and wrists are made up of joints that move frequently,

it is natural to use the joints in a direction that bends or rotates rather than in a parallel direction.



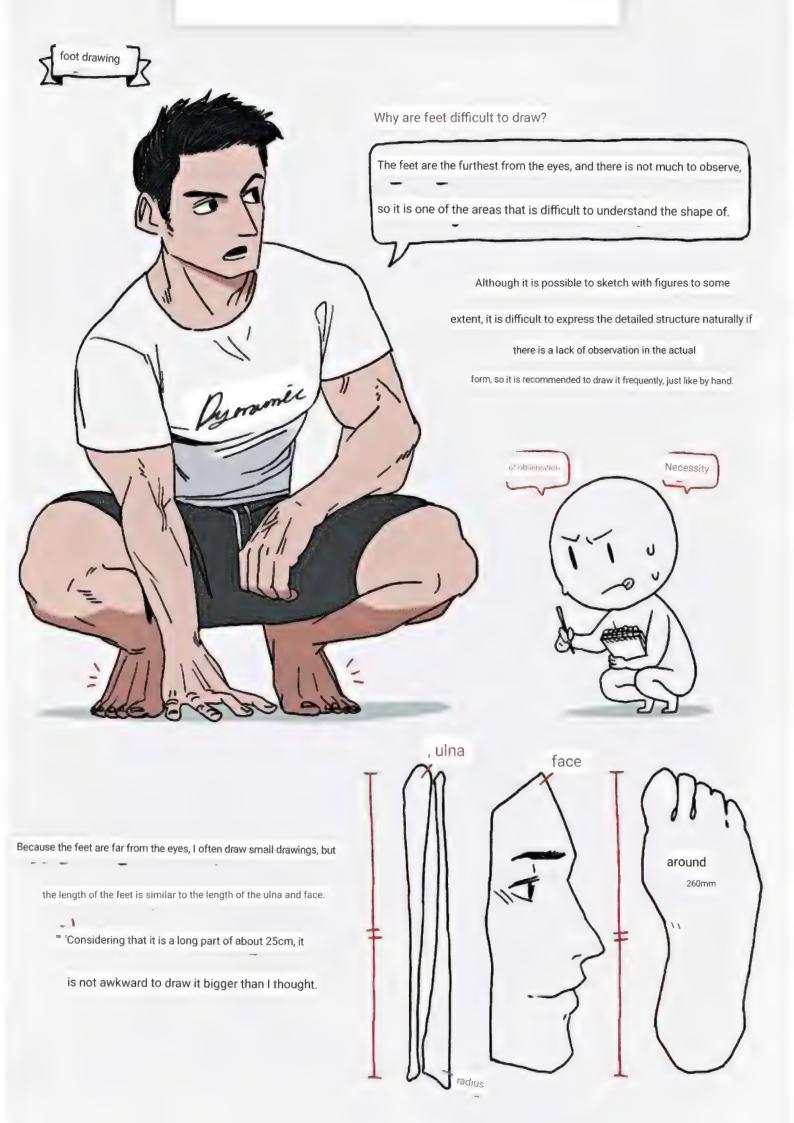
Drawings without hands greatly reduce detail in the drawing, and placing your hands close to a detailed area (such as the face) can draw more attention to that area.

] As you often see your hands, you need to draw them often to draw them naturally.

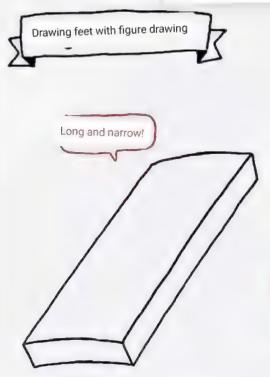
It is really important to understand the structure and draw even when drawing photos or actual hands. When

practicing with croquis, it is recommended to learn the flow and proportions of the upper extremities by drawing the wrist and arm together.

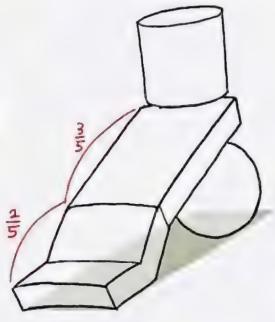






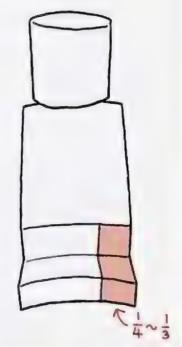


Draw a board about the length of the face. It can also be drawn in an arch shape.

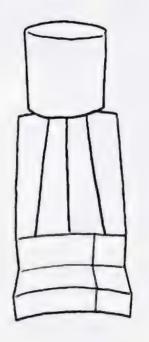


Set the ground and draw the heel.

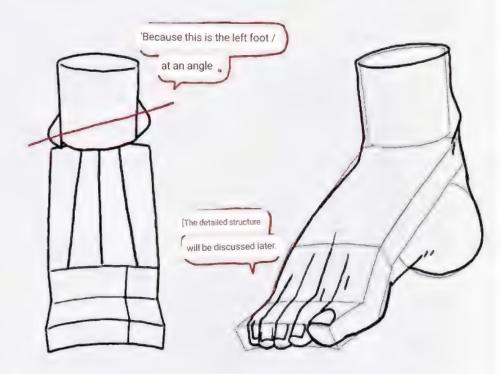
About halfway through the toe bone, there is a joint.



Thumbs up close.



Tendons appear as if extending from ligaments, just like in the hand.

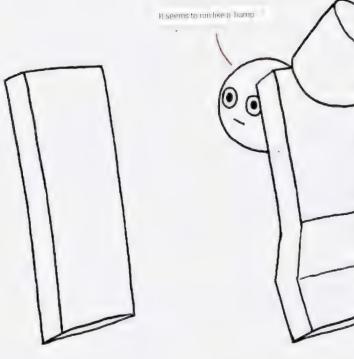


The angle of the

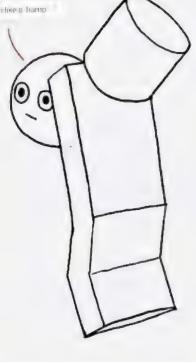
malleolus is " "shaped from the front.

Drawing the shape of the foot based on the sketch

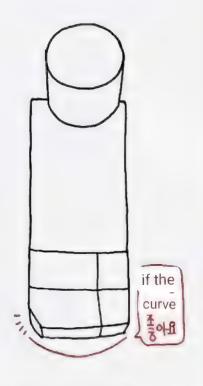
Trim the line.



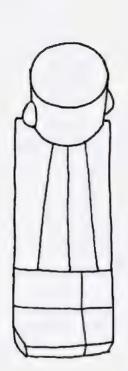




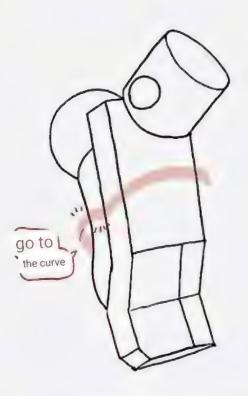
Draw the joint, heel, and ankle.



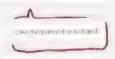
The little toe bone is a little shorter than the other toe bones.



Show tendons and ankle bones.



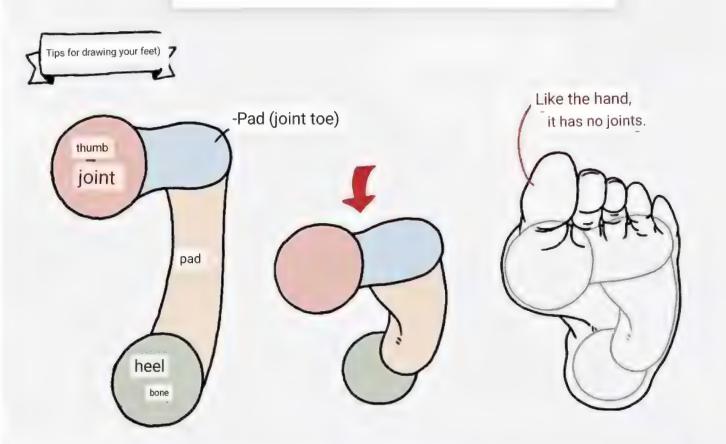
Draw a plantar pad under the little toe side.





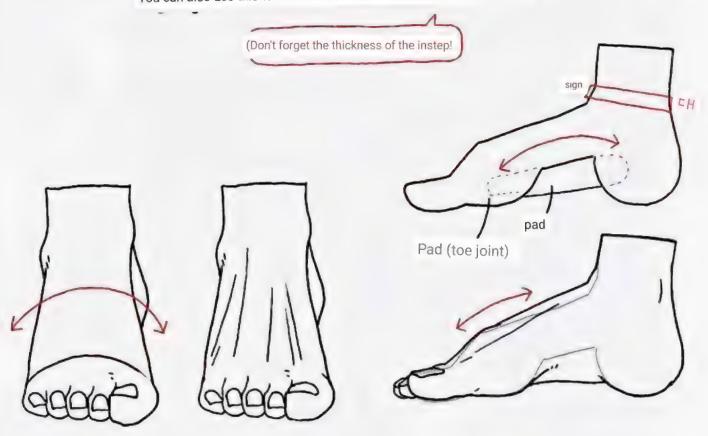
Refine the line

based on the sketch.



The soles of the feet also have palm-like pads, among which the big toe and heel are particularly thick.

You can also use this to sketch the sole surface three-dimensionally.

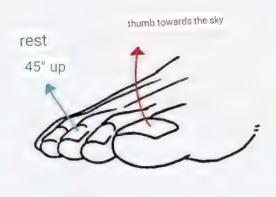


The bones of the fingers and toes are similar in shape.

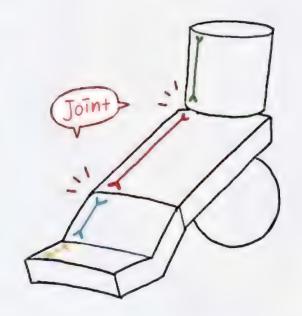
Just like when drawing by hand, it is natural to draw with the arch shape.







•The toes come out from the arched toes, and generally the second toe is
the most blunt and the little toe is pointed. The direction of the toenail
also changes depending on the toe, so observe and describe it carefully.

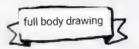




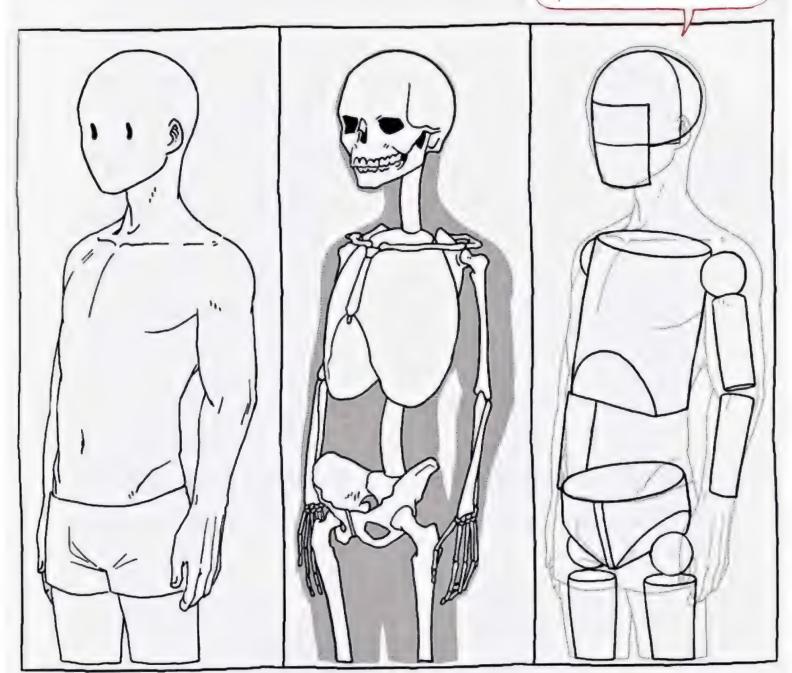


It can be awkward when drawing shoes that are not barefoot. In this case, if you divide the folding part of the shoe into the joint part of the toe instead of the toe, it is possible to express shoes with various movements naturally.





Good but not the best way ...

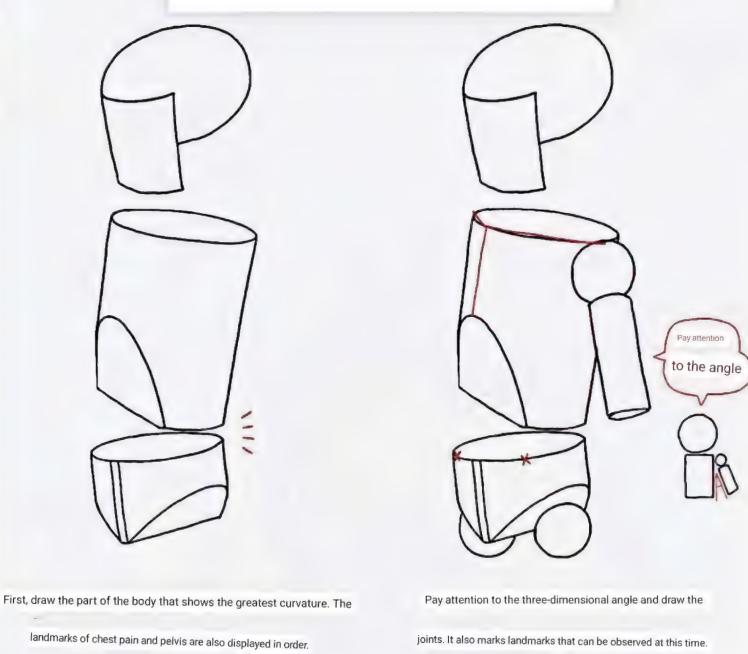


Let's learn how to draw the whole body through the figure process. The human body drawn

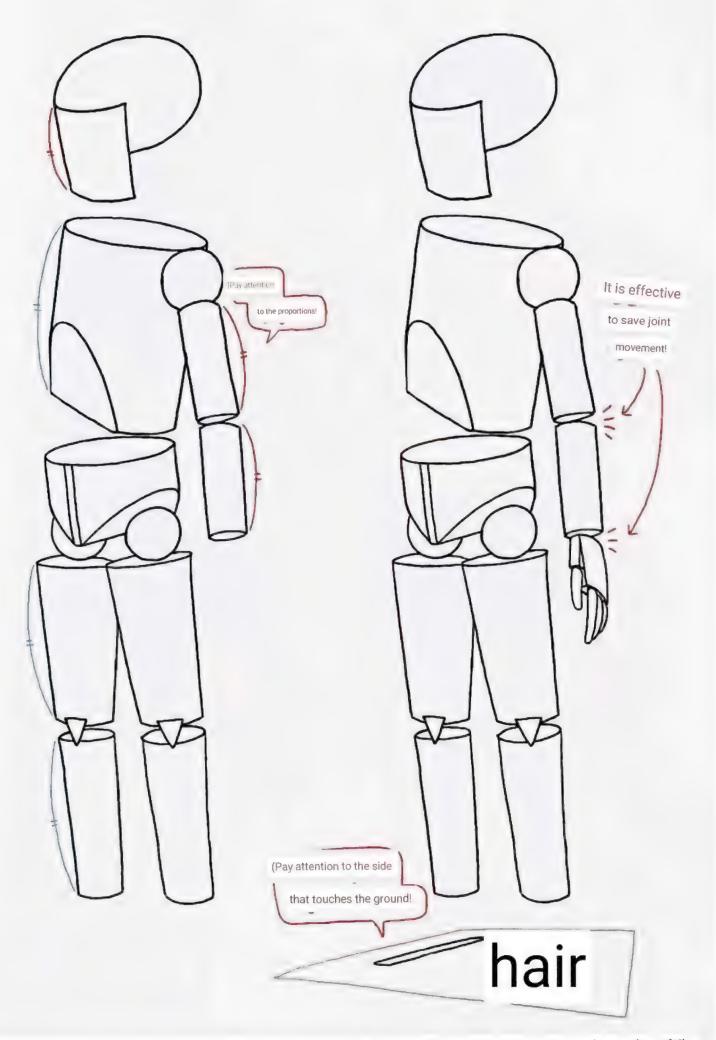
in figure drawing can express the shape relatively easily and simply, but it has the disadvantage — that it is difficult to accurately represent the flexion of the actual bones and muscles.

Therefore, it is recommended to finish the drawing by referring to the actual

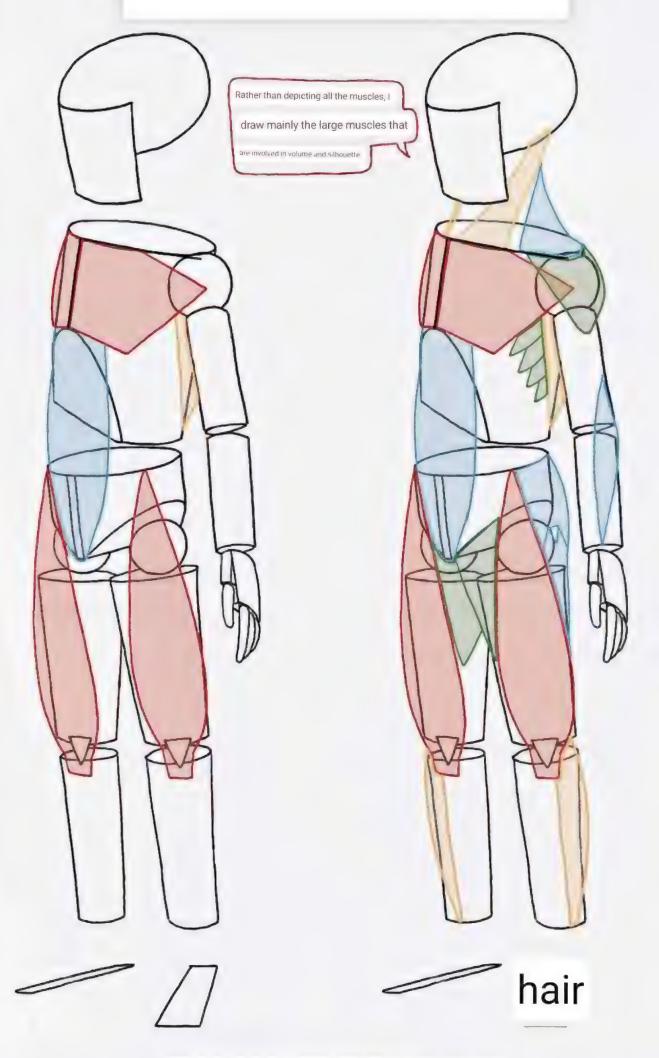
human body structure after sketching the pose and composition with the figure model.







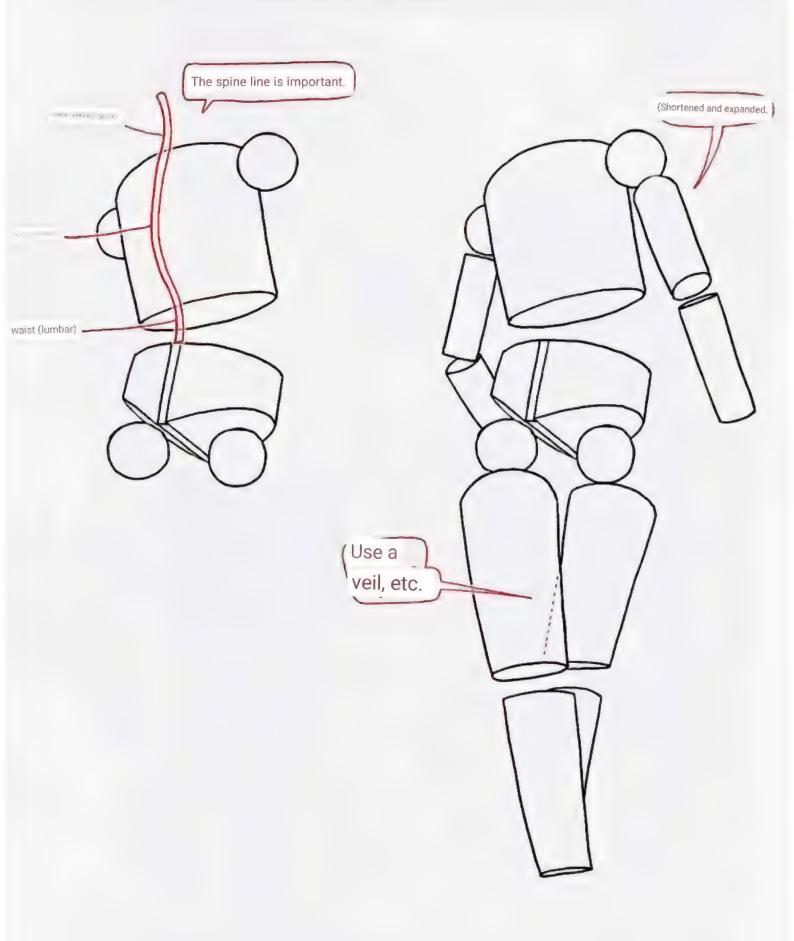
Draw the limbs matching the overall proportions. Add the hands and feet to the flow, and draw the arches and ground carefully.

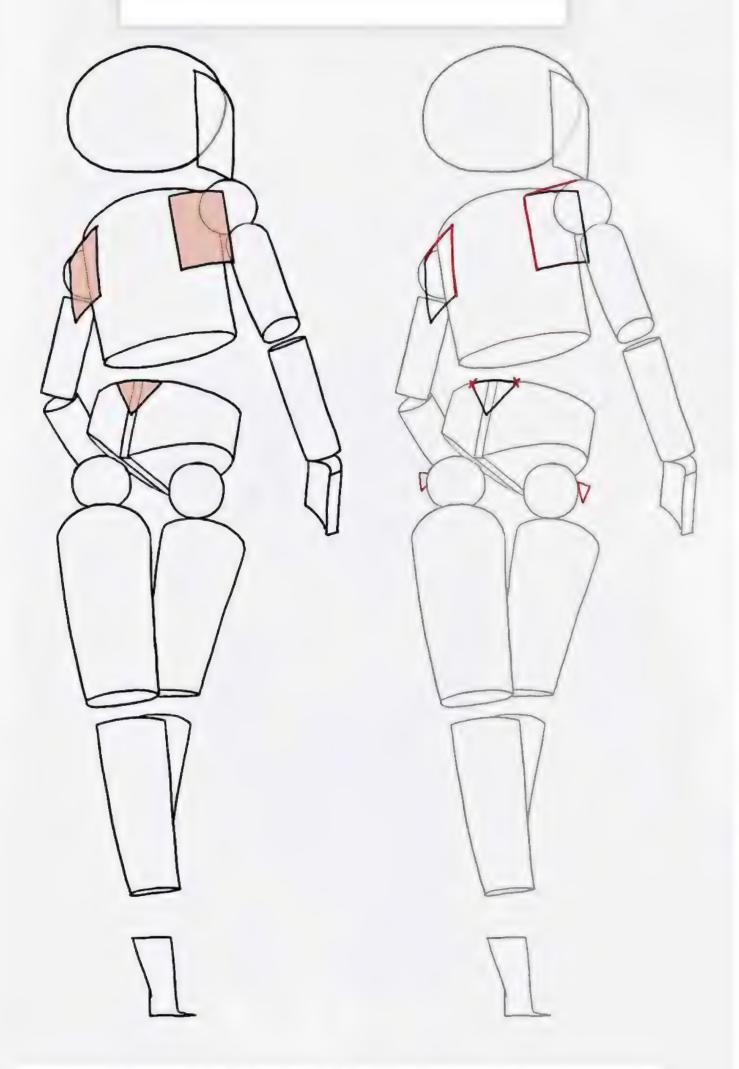


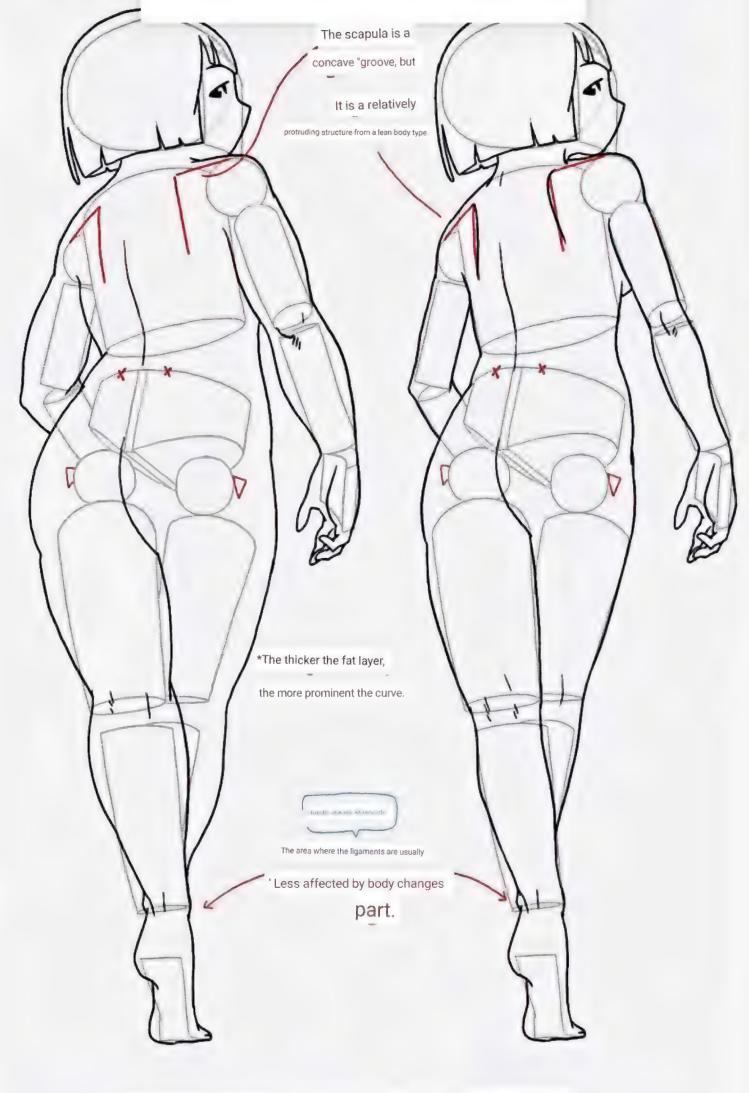
Based on the landmark, we start with the big muscles. Rather than

focusing on the detailed expression of muscles, let's draw attention to volume and silhouette.









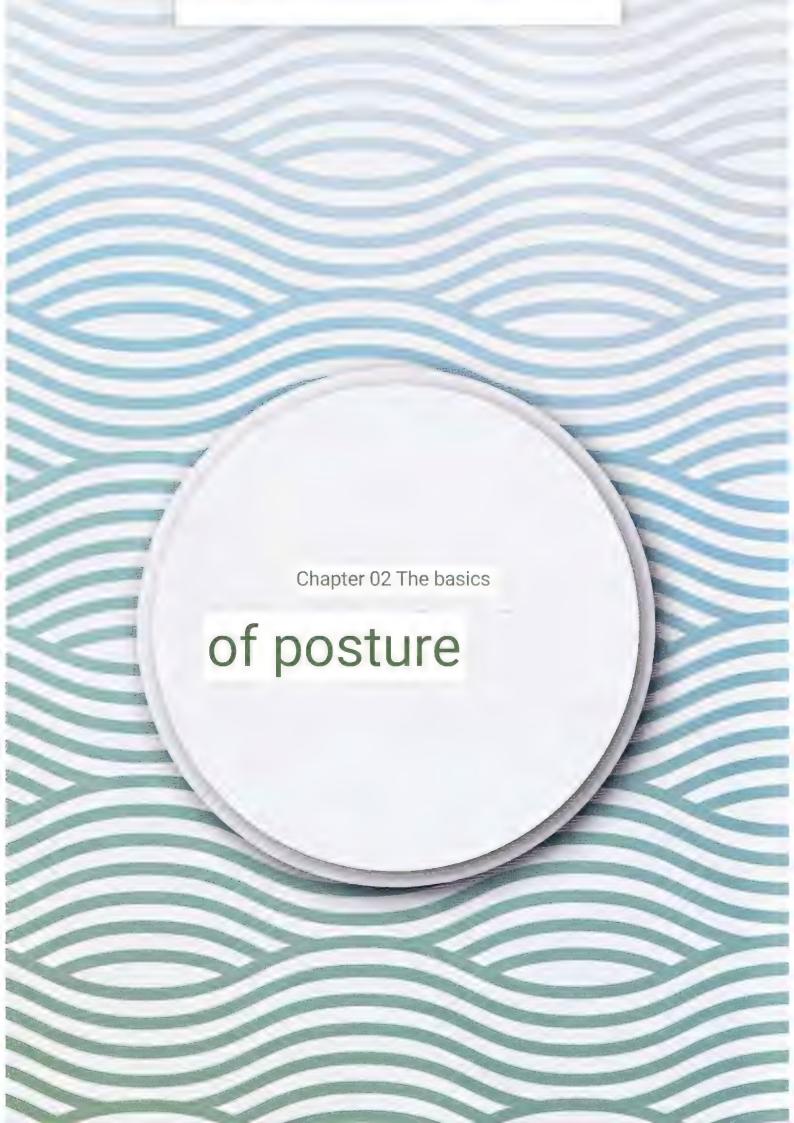
You can draw characters of various body types based on these landmarks.

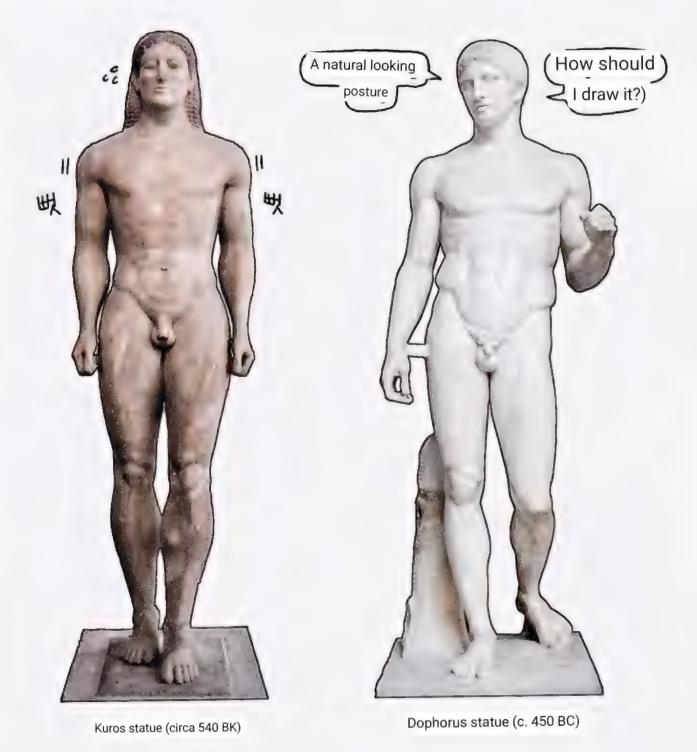
In the future posture drawing and perspective perspective, I will explain based on the figure model,

so let's practice constantly so that we can draw various compositions and postures!!





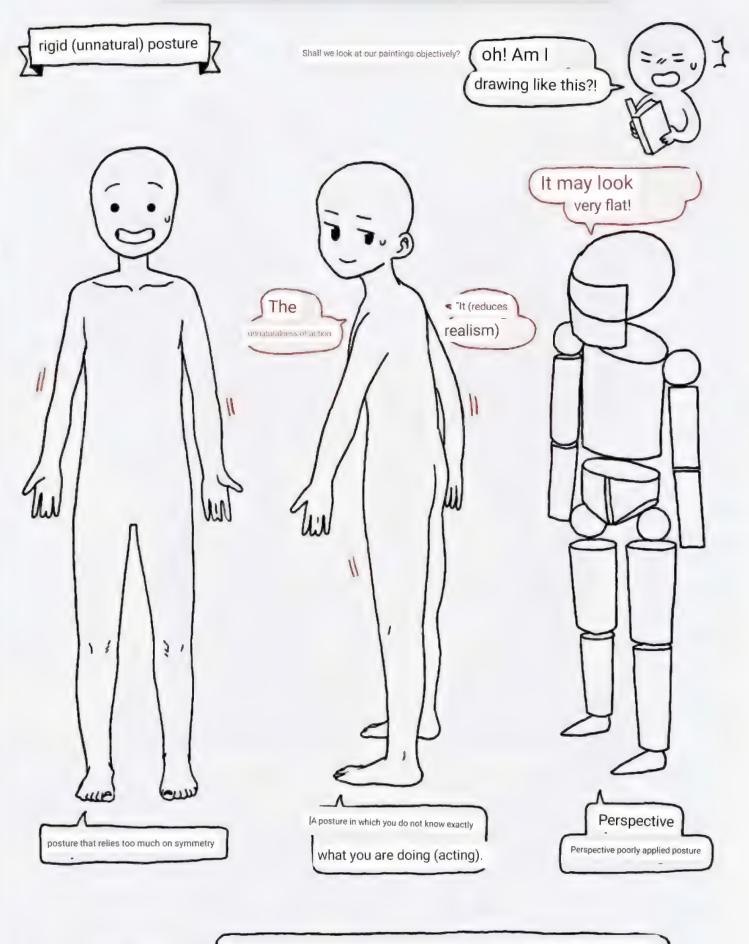




Just because you can apply human anatomy to a picture doesn't necessarily mean you can draw a natural picture. If you can express the flow formed by the posture along with the curves that appear in the human body itself,

a more natural and smooth depiction of movement is possible.

If you understand the joints and muscles of the human body well, draw them according to the curves and flows, and express the center of

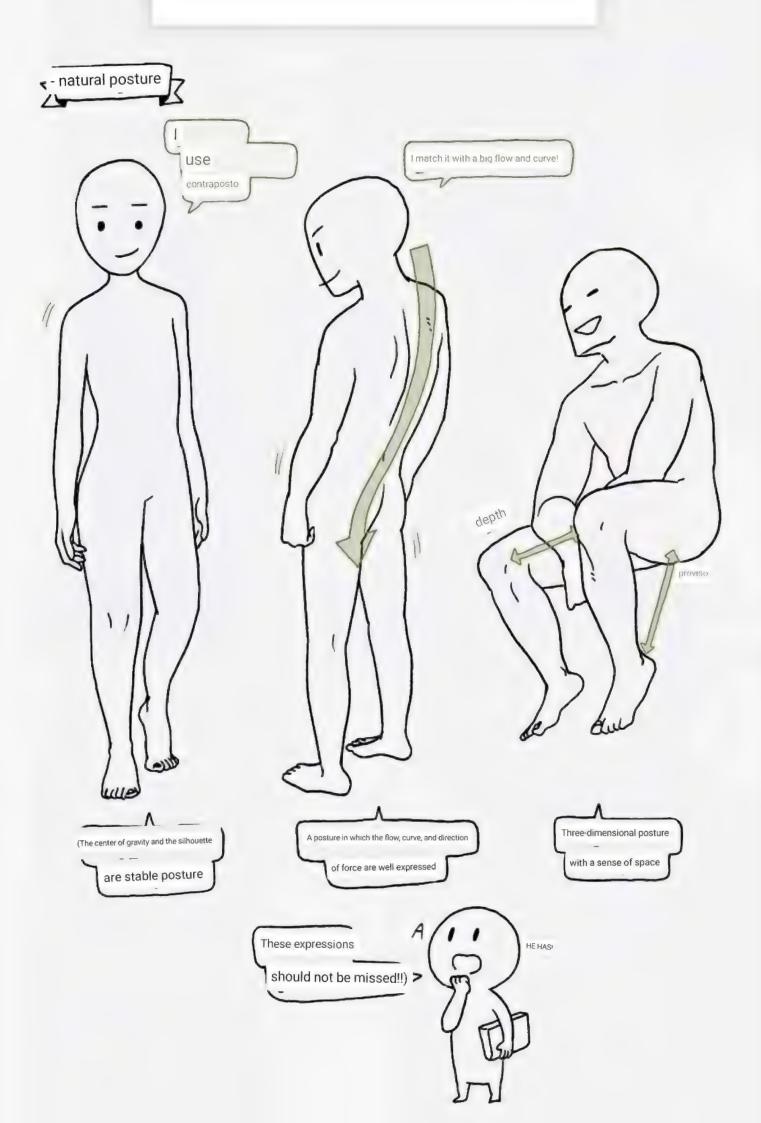




This is a representative example of things that are easy to make mistakes in the beginning while drawing

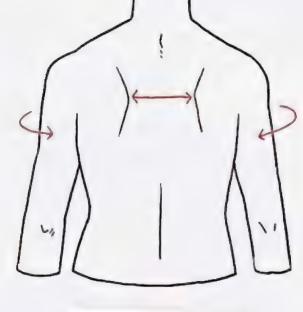
a pose. Let's think about how we can supplement these points. Before that, it is

better to familiarize yourself with the characteristics of the basic posture of the human body and move on.



' [Drawing a basic silhouette #2 Triangle silhouette (can you find it?) Biologically, a woman's body shows a triangular-shaped silhouette as a whole because the insulation is narrow and the pelvis is wide. The difference between the angle narrow chest pain of chest pain and the angle of the pelvis is also relatively large. The curve of the waist is accentuated. wide pelvis





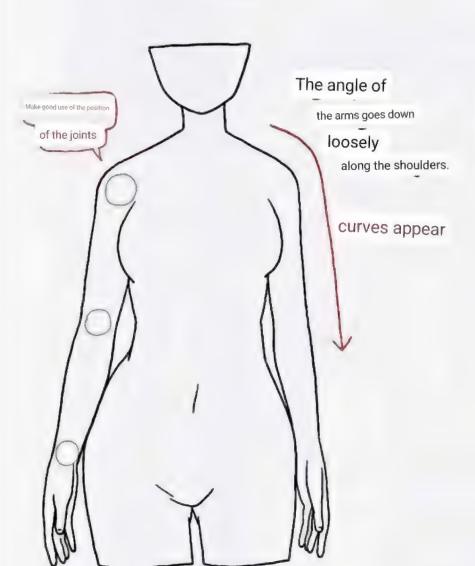
Because of the characteristics of such a posture

From the back view, the space between the scapula (scapula) looks narrow.

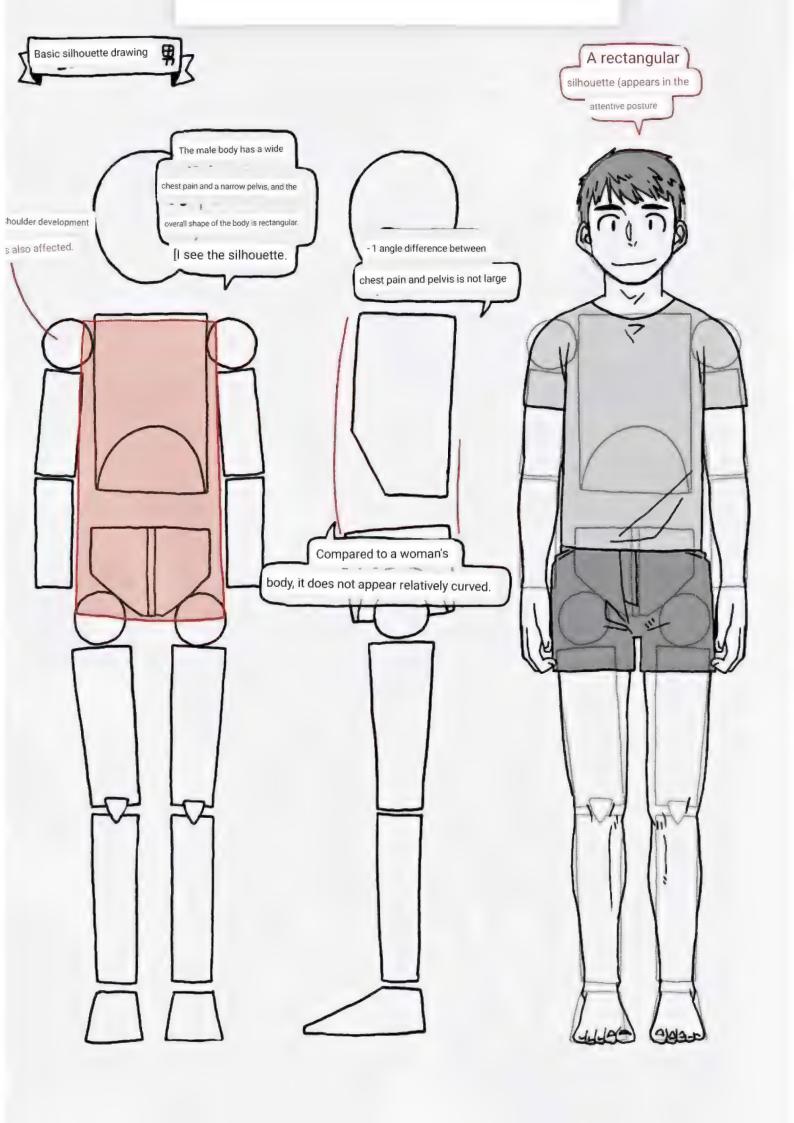
Due to the angle difference between the chest pain

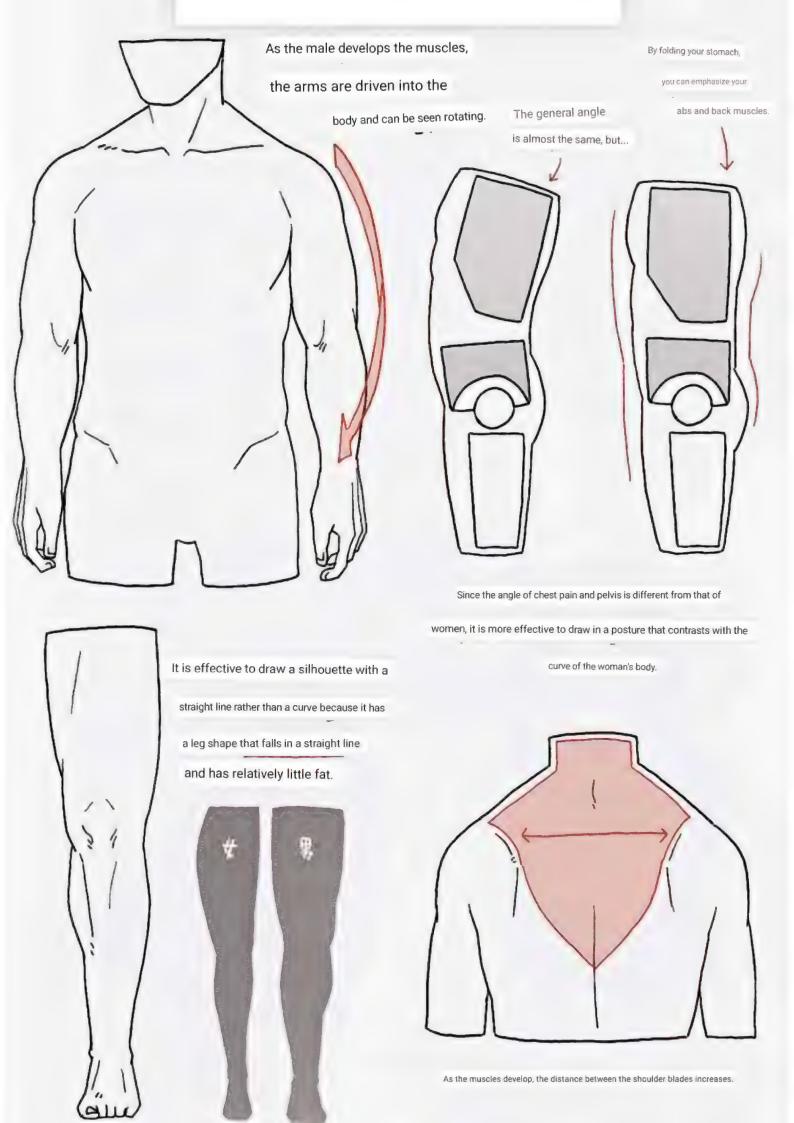
and the pelvis, it is easy to observe a posture in which the lower abdomen is slightly

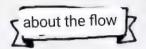
protruded and the waist curve is exposed.













When trying to draw a moving object,

we cannot talk about finding the

flow that appears in the human body.

The flow of the human body refers to the shape of a curve that appears naturally in the movement (movement)

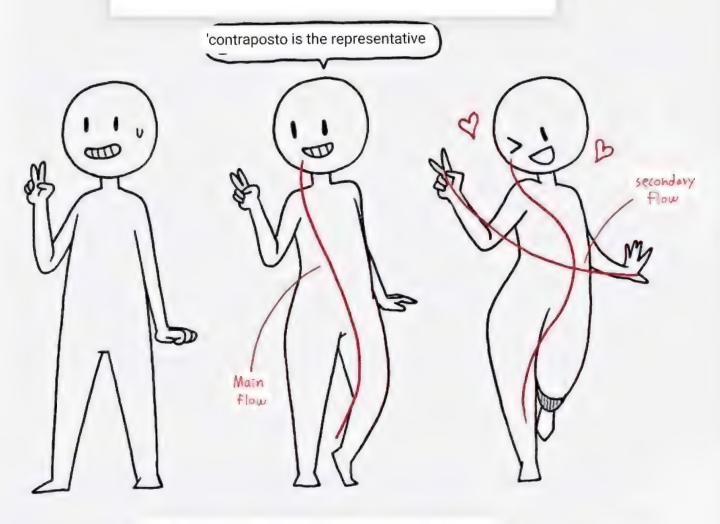
of the human body, or a straight line that shows the direction of force and weight as a whole.

Just like the movement of joints, the flow of the human body can also appear in a three-dimensional direction rather than a plane, so drawing only flat curves or straight lines should be avoided.

A flat line is drawn in the front composition, but...

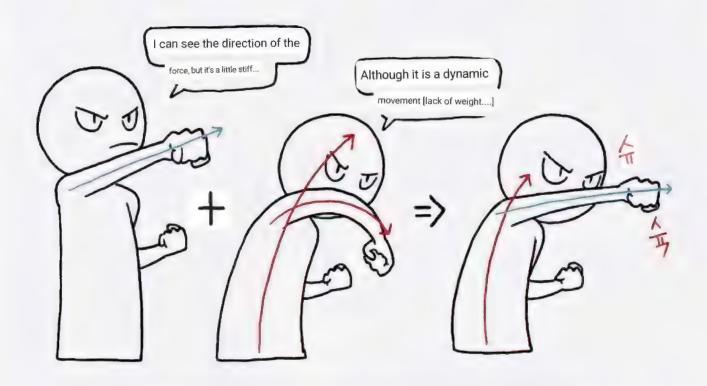






The flow of curves makes static postures dynamic,

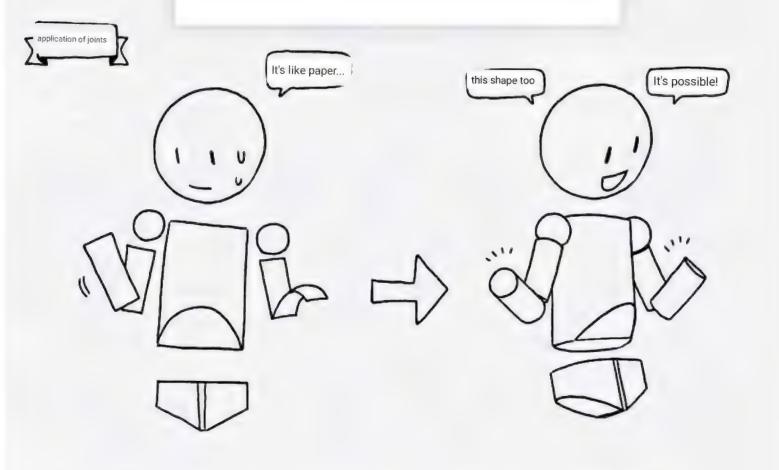
so it is the first line to draw when you want to make moving postures more realistic.



A straight line showing the direction of the force also has a good synergy with the flow of the curve.

Therefore, it is possible to express a more dynamic and stable feeling in a posture

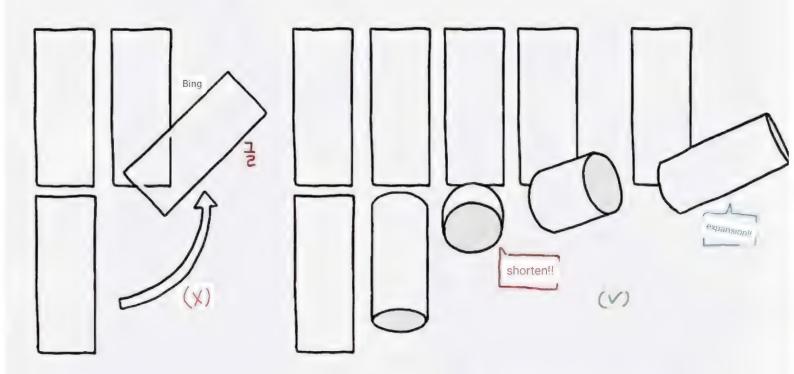
where you can observe the flow of straight lines and curves in various ways.



One of the mistakes made to make drawing easier is the problem of recognizing the joints of the arms or legs as flat. In this case, the

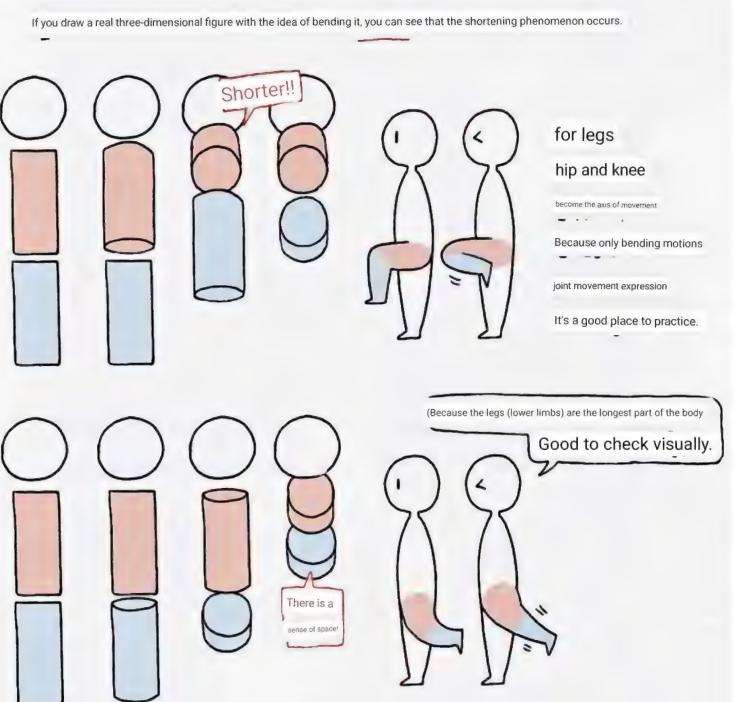
phenomenon of shortening/expansion described above does not appear well. In order to draw

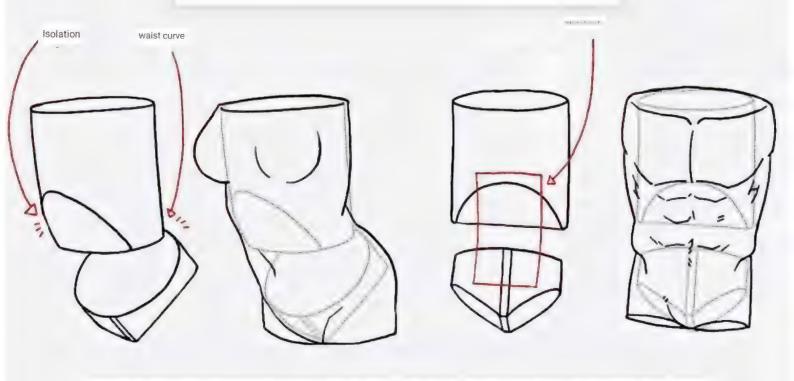
a posture with a sense of depth and three-dimensional effect, it is necessary to practice rotating the figure at various angles based on the joint.



You have to practice by drawing the figures moving around the joint in three dimensions and drawing shortening and extension

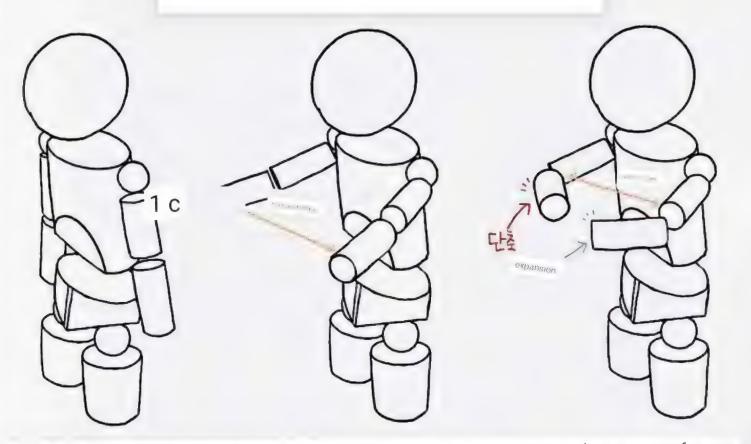




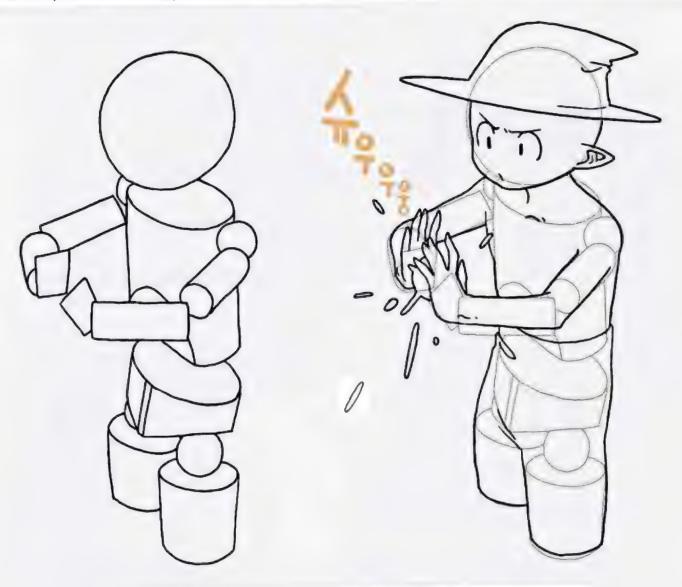


Depending on these three-dimensional movements, the landmark or the place where the muscle structure stands out may change.

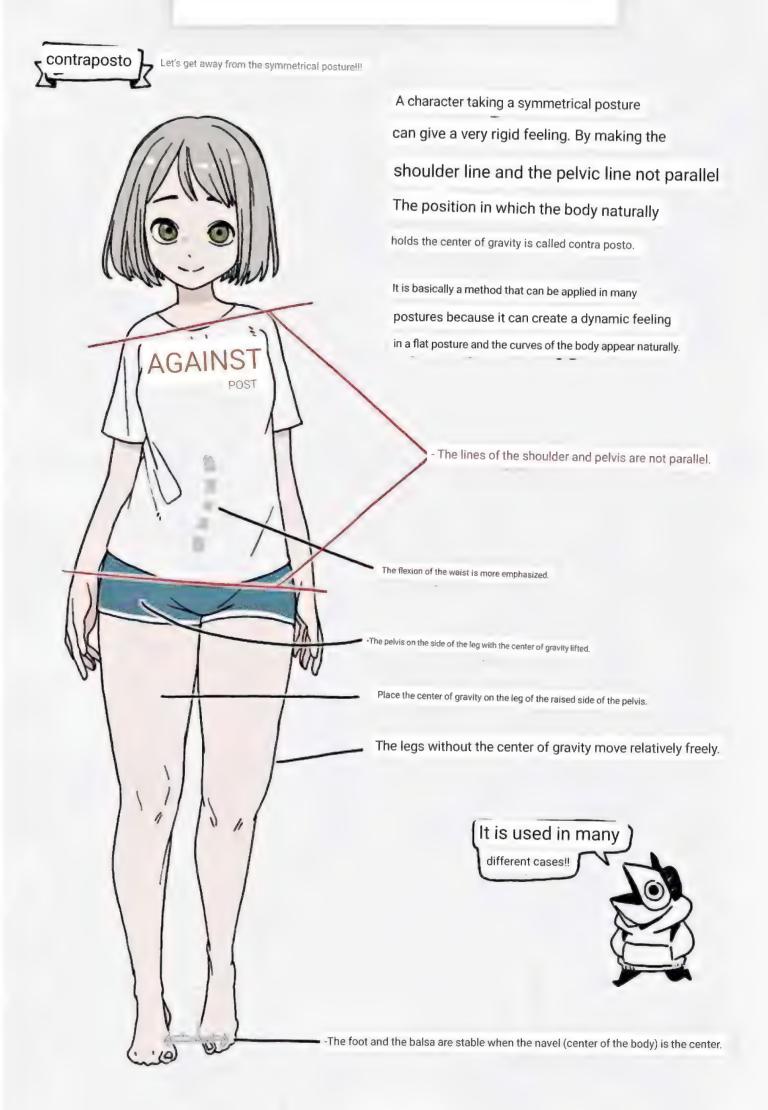




If you have practiced moving joints by drawing partially, gradually use more joints to show a sense of space.



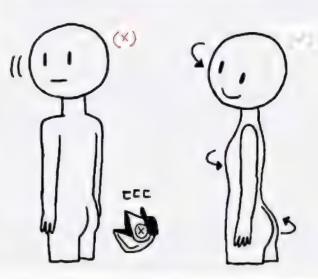
As a result, check whether a posture that connects the whole body three-dimensionally is drawn.







Because the waist can rotate to some extent, it can express not only the asymmetry in the front but also the twisting in the side.



At this time, rather than thinking that only one of the joints of the body is used, it is realistic to draw the natural rotation of the joints around the waist.



The torso is closer to the shape of a slice (?) that is slightly pressed rather

than a cylinder, so if you take a posture at an angle

like this, your upper or lower body will stand out relatively relative to your waist.







Center of gravity that does not deviate from the center!!





Balancing the picture is an important point that determines the completeness. The

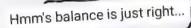
silhouette silhoutte means the outline of the picture. Let's observe

the silhouette of the illustration and

make a stable composition so that it does not deviate from the

central axis to either side, up or down.

The stability of the silhouette also makes the balance of the figure stable.





(Accurately)

(to measure) (difficult!!





A nice silhouette is good.)

(Try to create a clear composition and posture in which each

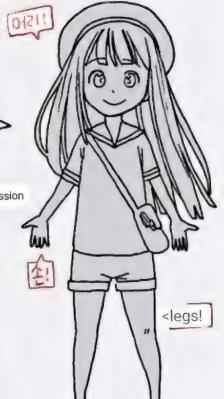
body part is recognized only by the silhouette!

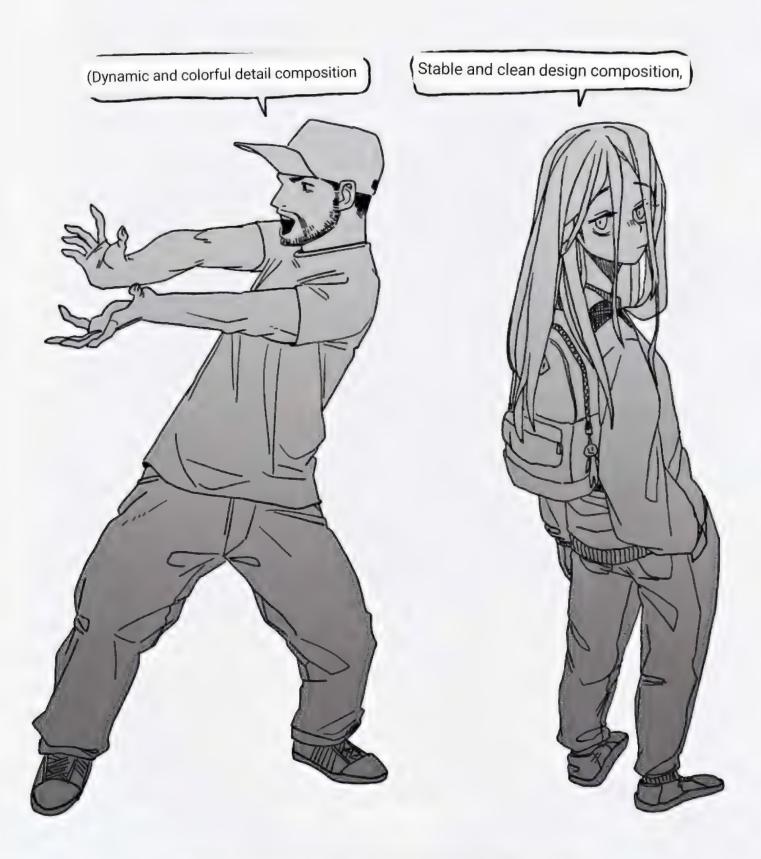
Since the silhouette is important enough to determine the first impression

of a picture, a silhouette that is not monotonous and

has fewer regular patterns is effective to stimulate the eyes more

in order to bring out the detailed description more.





But that doesn't mean you have to avoid monotonous silhouettes. A

colorful silhouette is advantageous for dynamic

production, but it is difficult to express a stable atmosphere

and weight, so let's selectively use a simple silhouette if necessary.





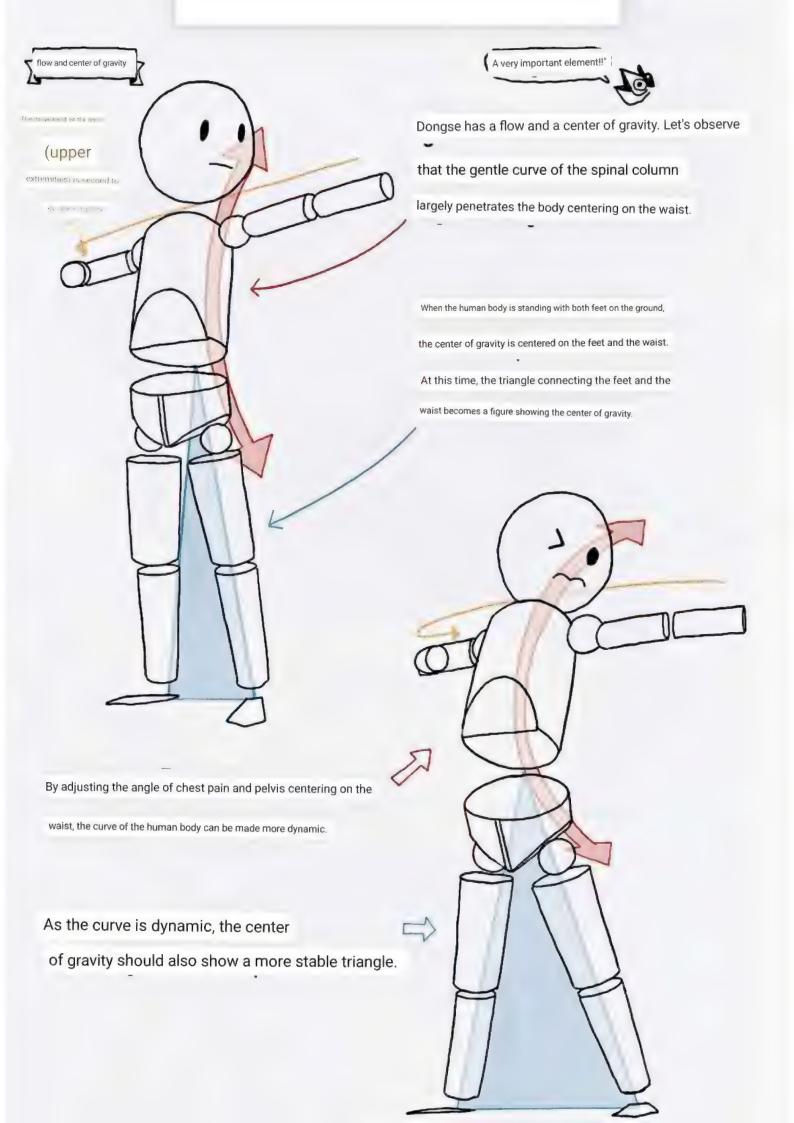
In order to draw a dynamic posture, it is most important to read the flow of the human body. By

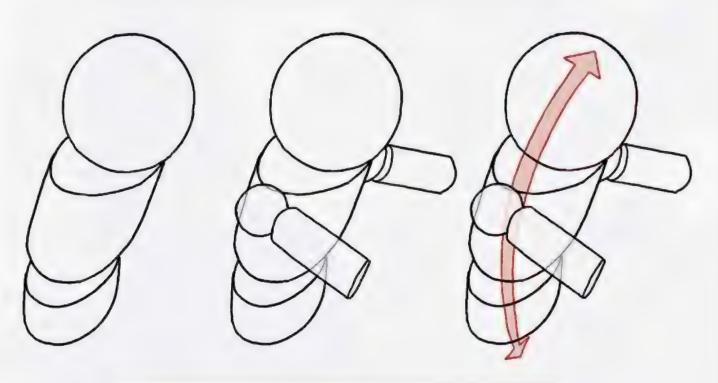
recognizing the curves and the direction of force and weight in the

human body and further emphasizing or simplifying them, it can show a dynamic feeling. It is

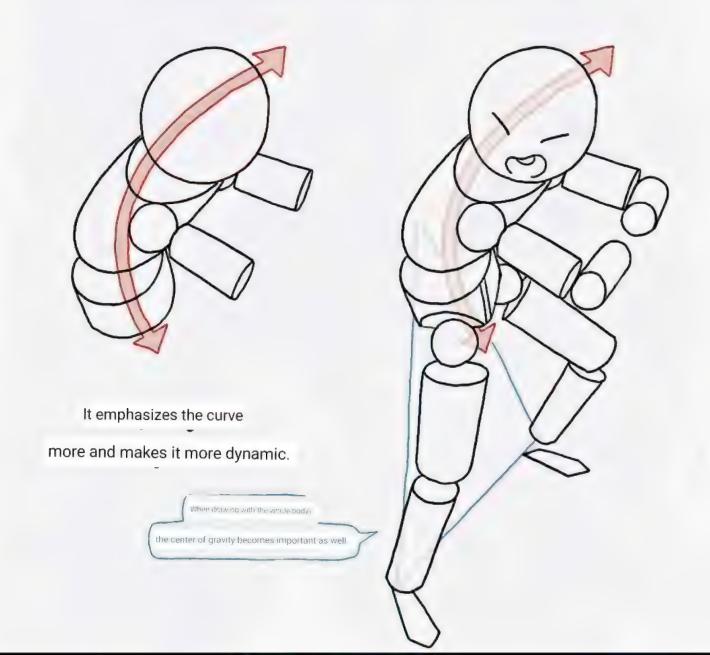
helpful to identify and refer to the large flow in the postures and compositions shown as examples,

and it is also a good practice to try to create a new posture by modifying the existing posture.

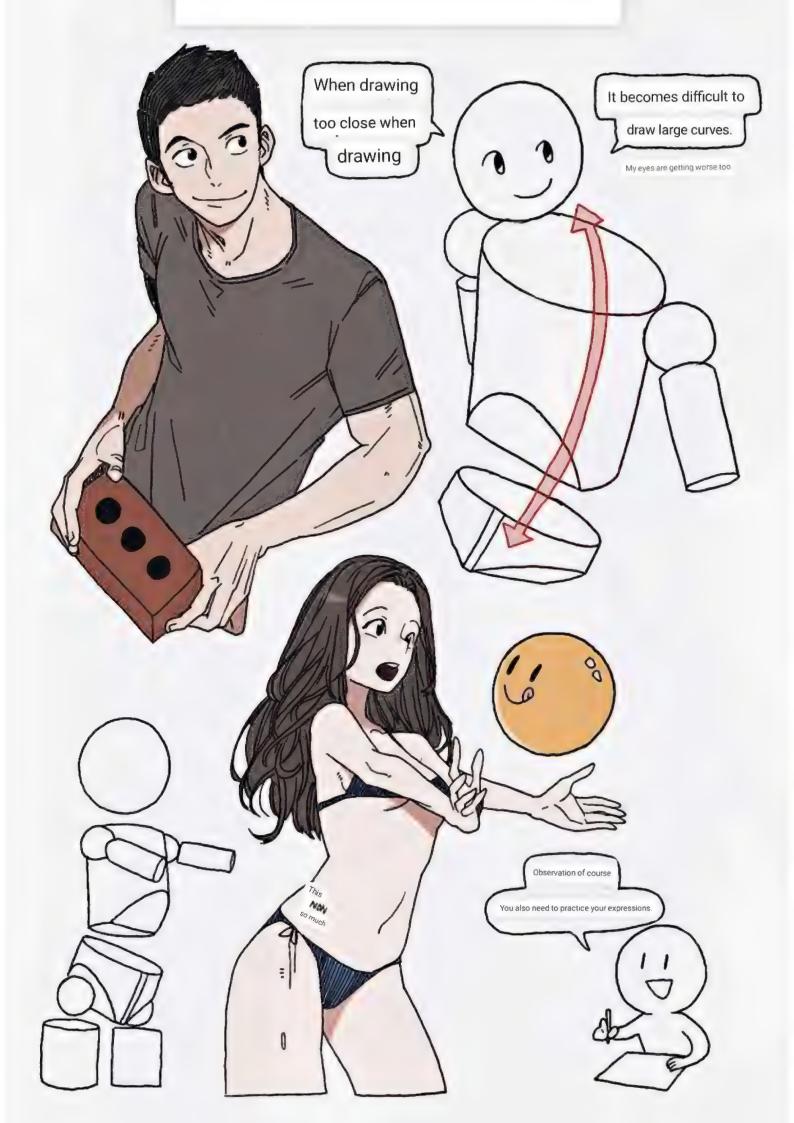




It is relatively easy to observe the flow of curves in the torso.



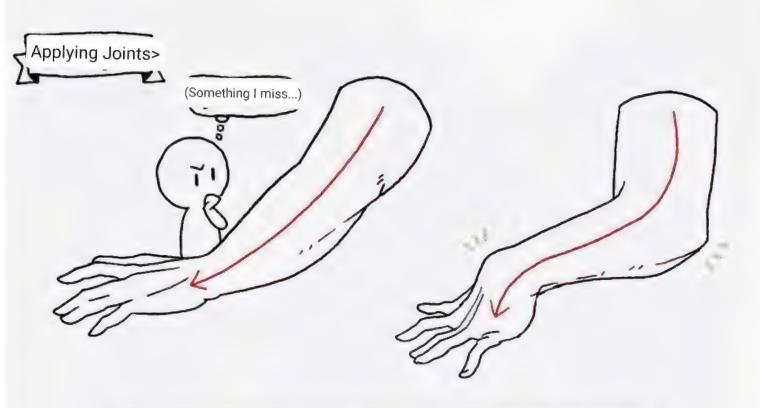






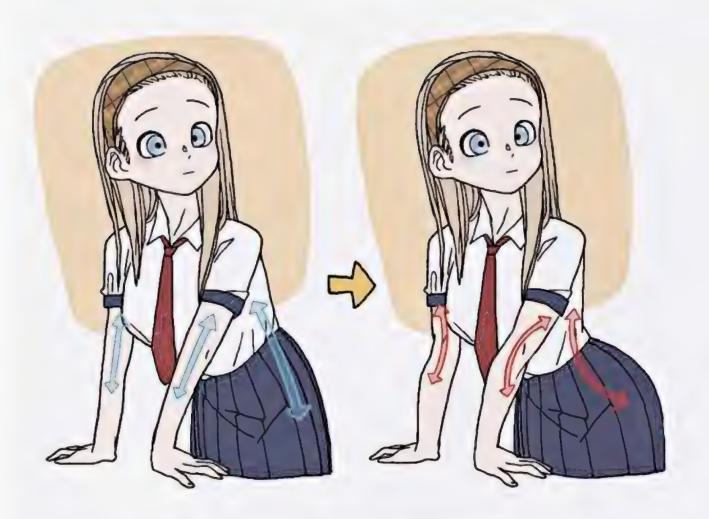






Emphasize the flow of curves by drawing movements that actively utilize the joints of the body.





When you use your joints well, the curves of the body appear more prominent.

This allows for a more dynamic movement and a less monotonous silhouette expression.







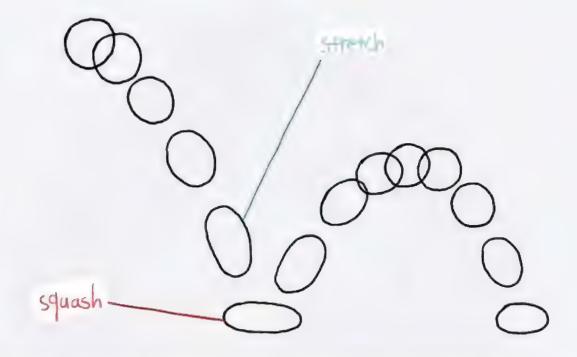








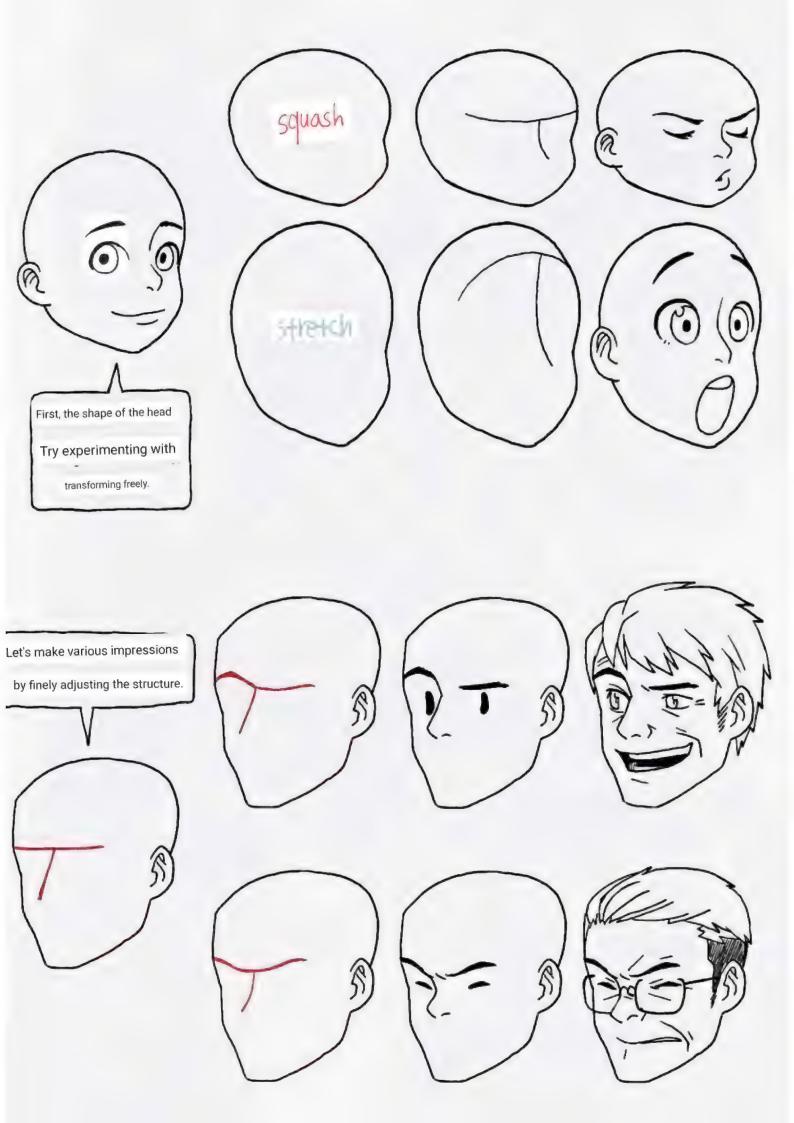
If you have practiced expressing the movements of the whole body, let's gradually learn to express detailed — movements. Let's draw a depiction that is difficult to draw simply with a figure model, or that requires detailed expression from the face to the ends of the hands and motions with unique attractive points. It is important to observe in detail the more complex the composition



917407 of EHo1 | TEXAS & SEZHIRI (squash & Stretch)

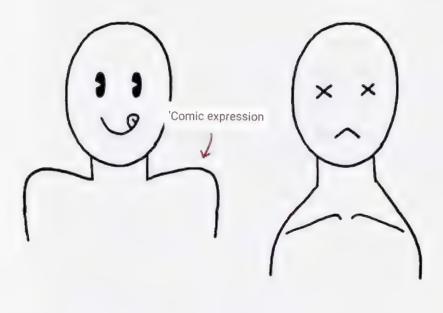
22 obuch If you make good use of squash & stretch in character drawing, a little more dynamic expression is possible.

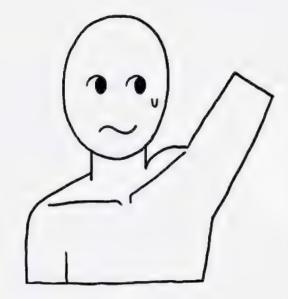




\$\$ Lion 03 Stretch The corners of the mouth are cool. squash It's like shrugging <joint axis your shoulders a little. The front of the eyebrows go down. draw blood vessels on the neck I also draw small eyes. Squash









yo. this



When moving the shoulder,

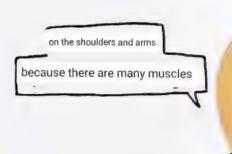
consider the trapezius and draw it together.

The clavicle does not descend

on its own below an angle.

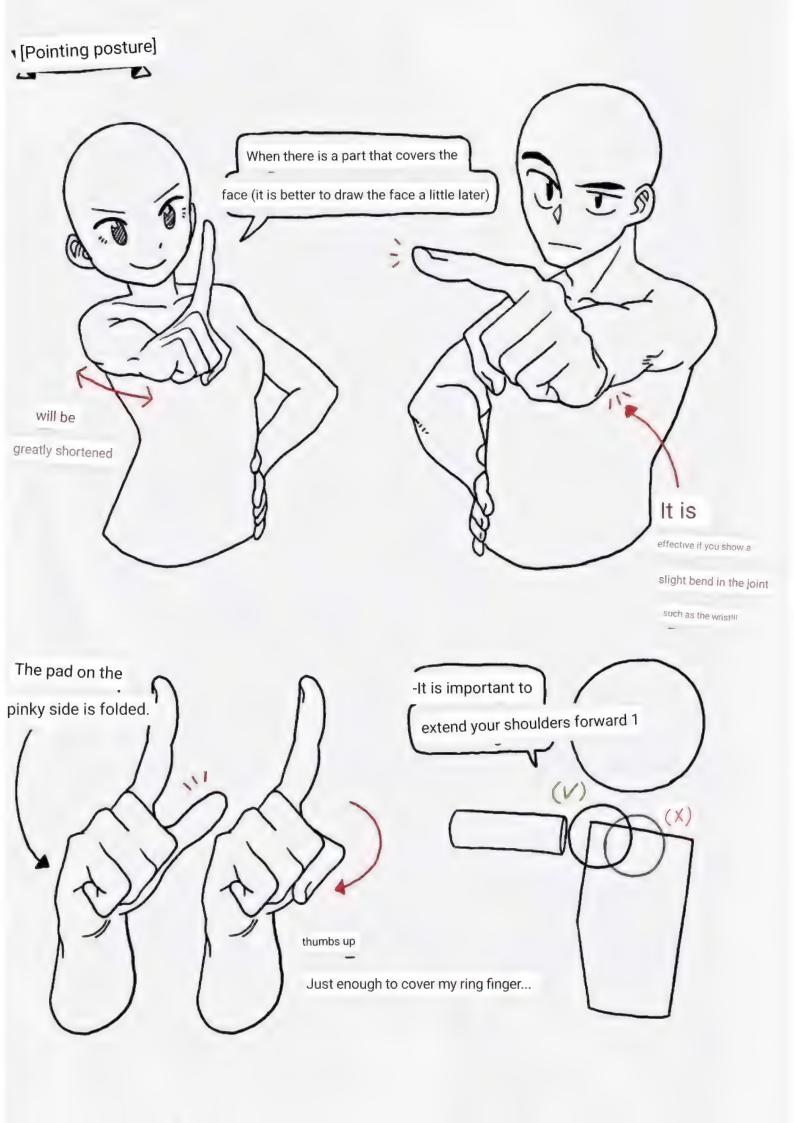
When raising the arm, draw it considering the

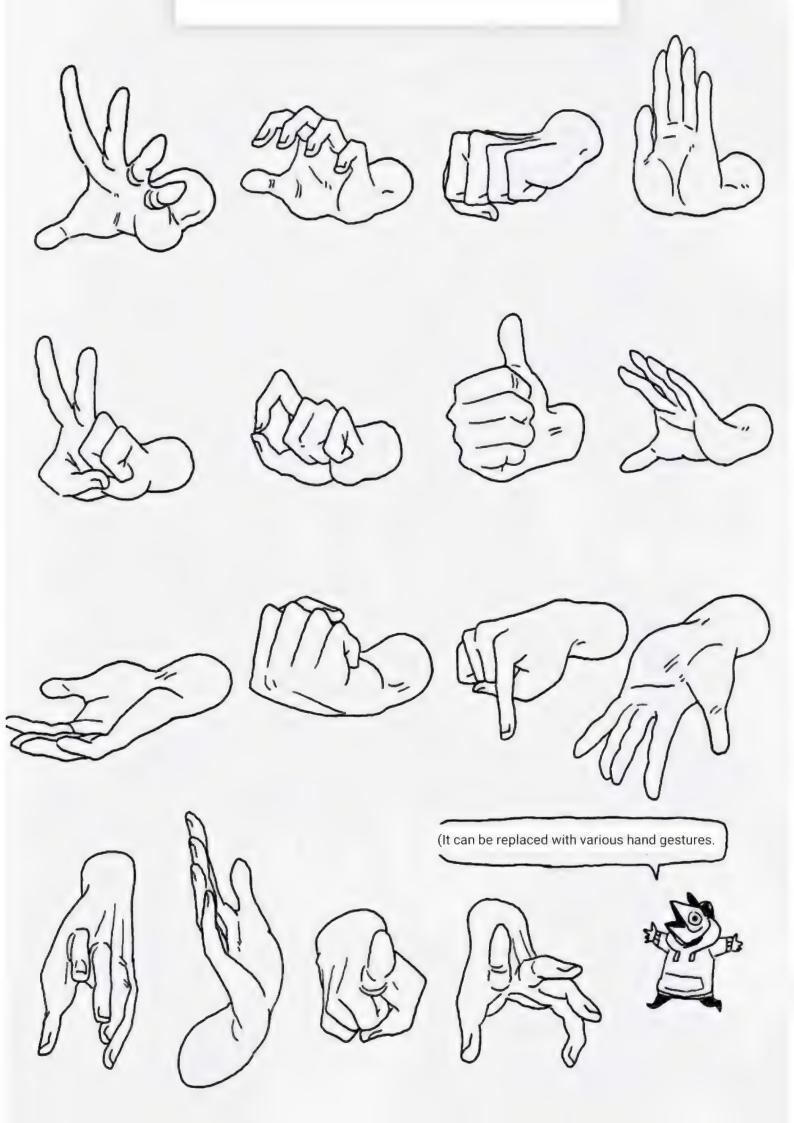
deltoid muscle (shoulder).



Be especially careful when

drawing complex movements!

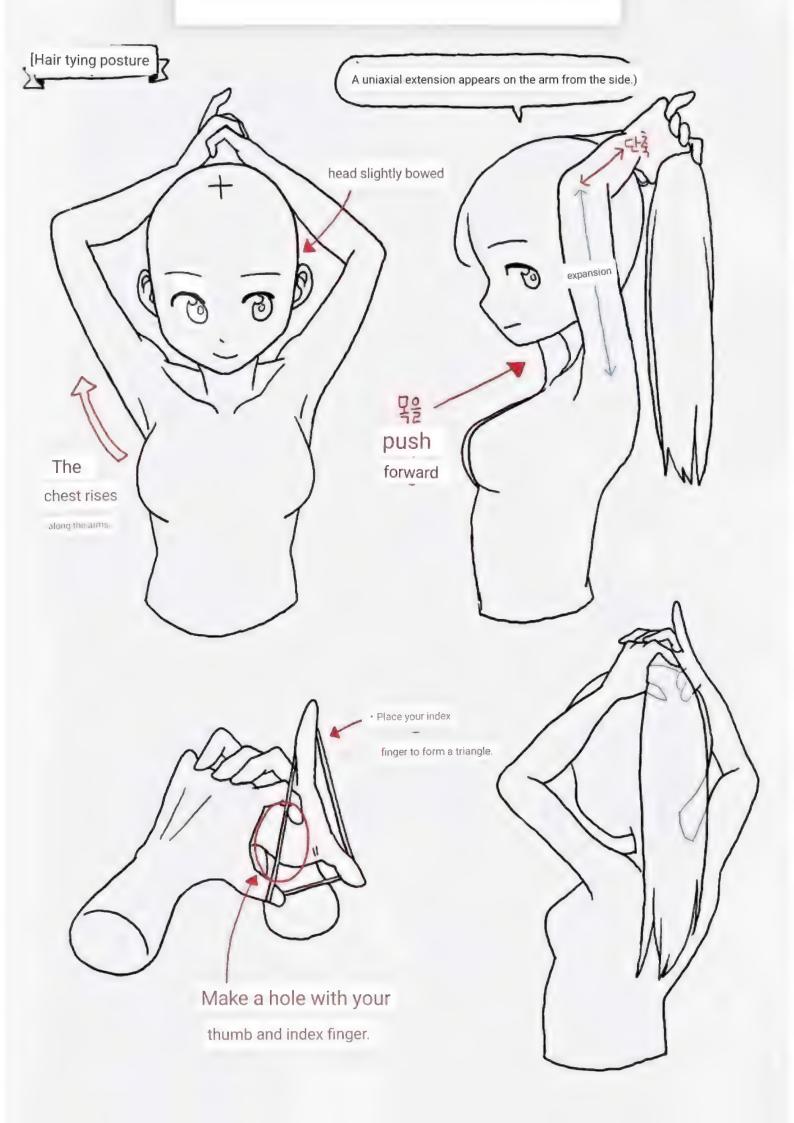


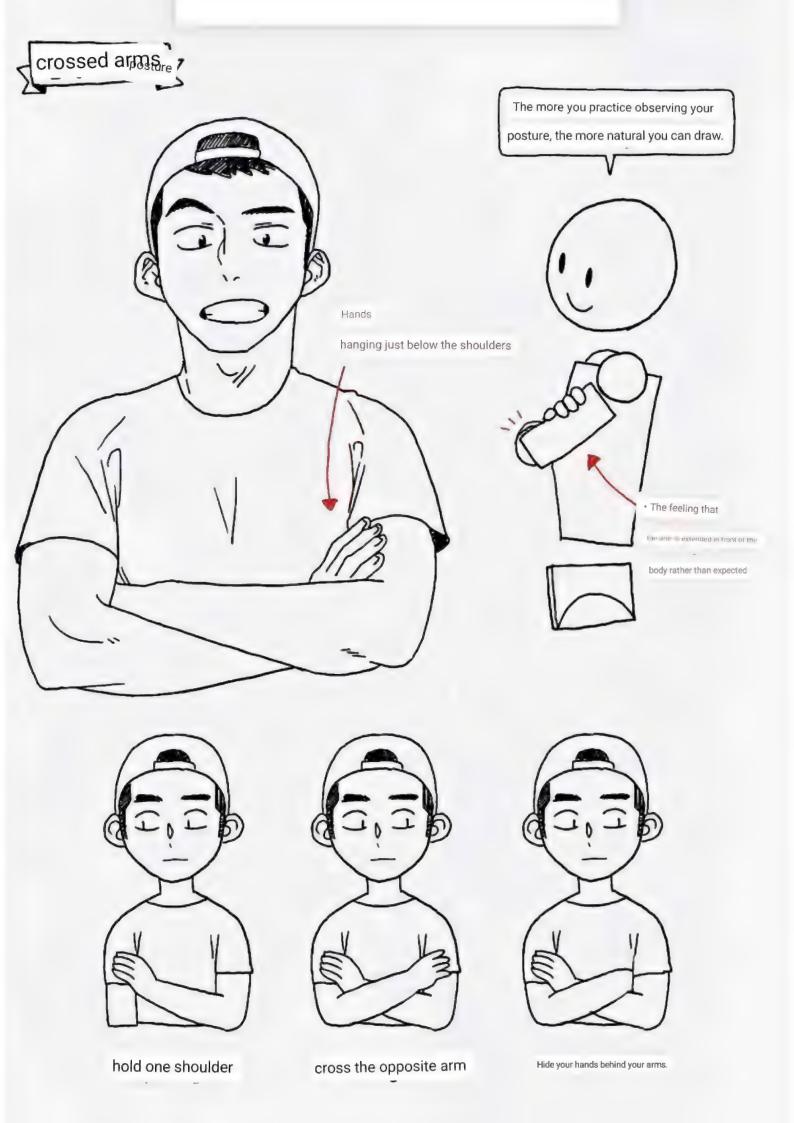




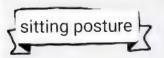
fingers, making the most of the joints.

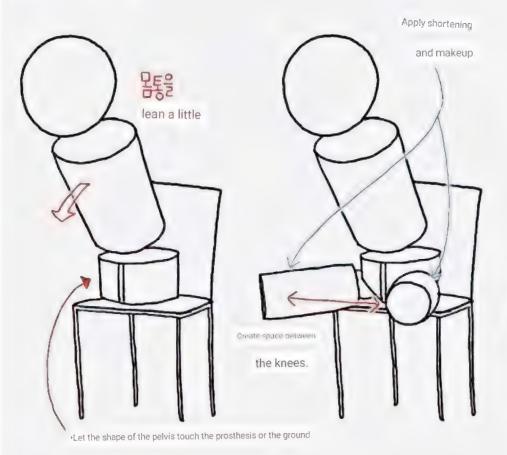
try using the curve of the waist.











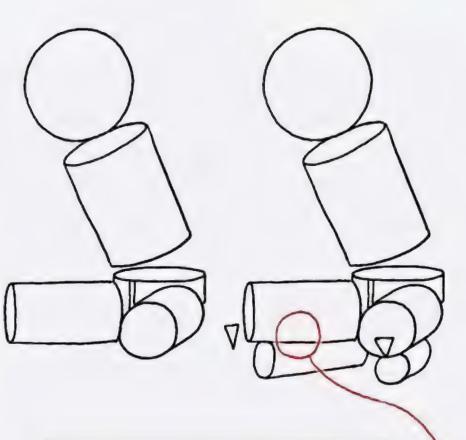


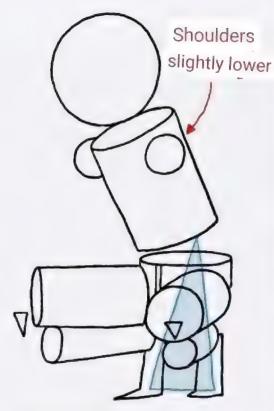
Feet are relatively gathered.







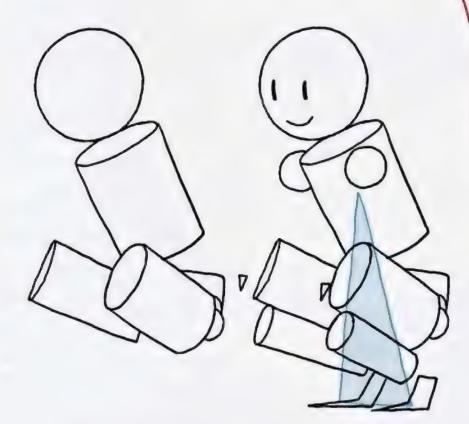




Fold the legs and draw the kneecap (patella) in between.

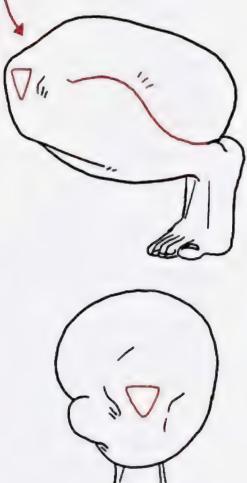
It is important to stabilize

the center of gravity of the feet and waist.



In the case of a posture in which the knee goes up to the height of

the waist, hold the center of gravity based on the torso.







[Boreas] John William Waterhouse, 1903, oil on canvas

Why do attractive illustrations look attractive?

From time immemorial, humans have gone through many artistic activities for better visual enjoyment. There were many works that were praised or eliminated for any indescribable reason. Even today, millions of people are struggling to create something 'more attractive'.

The work of a cartoonist who draws characters and a designer who designs visual elements are very different fields, but in that they are thinking about how to (draw or create) more attractive and novel works.

Both professions have one thing in common.

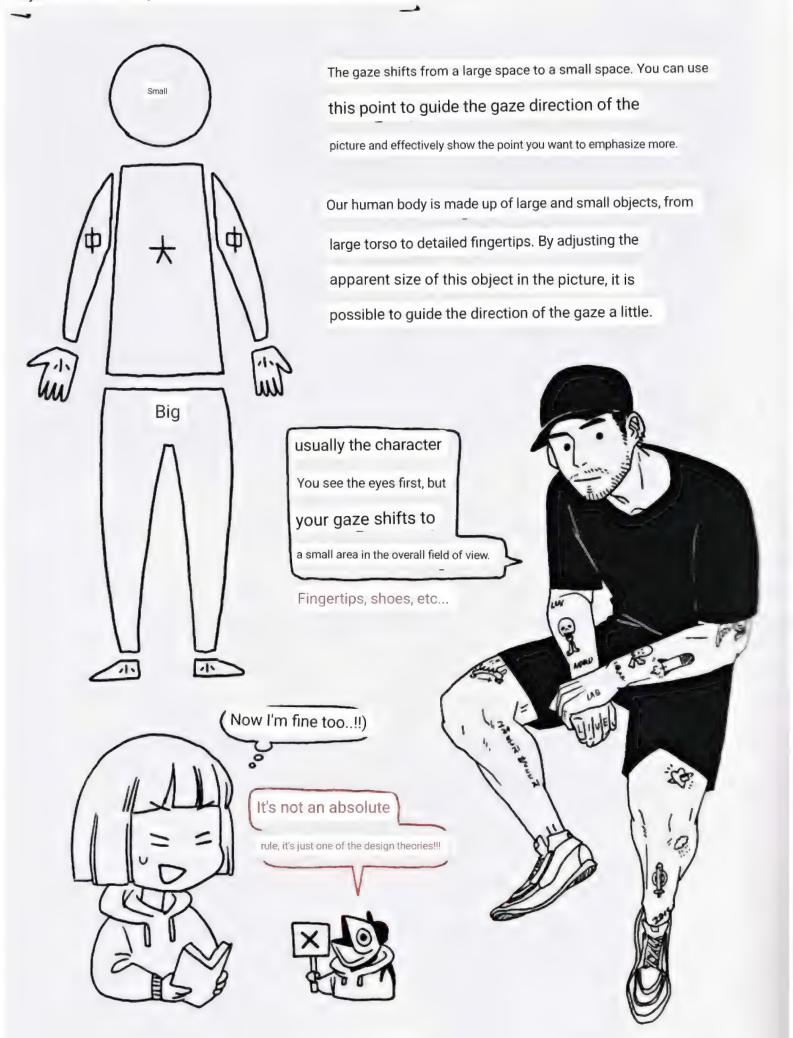
In this chapter, we will consider how to borrow some

visual design effects to make a composition or pose more attractive. As a

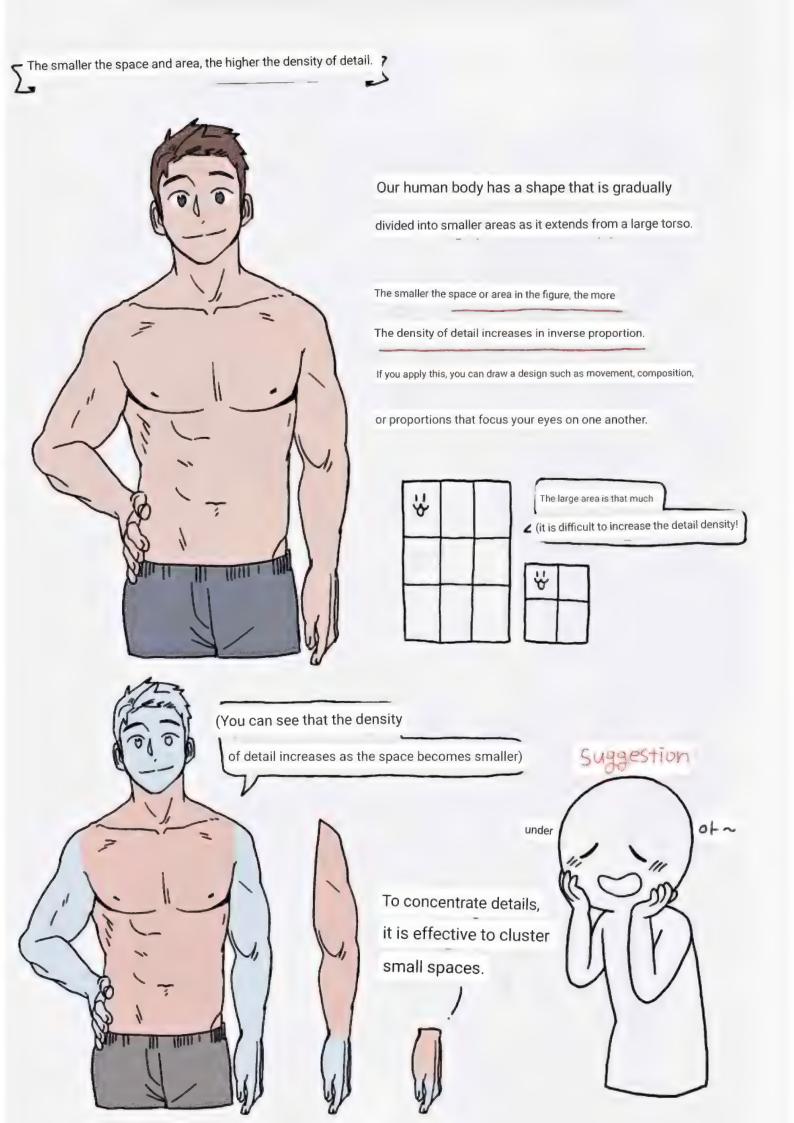
reminder, the content here may or may not be necessary depending on subjective criteria and circumstances.

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5 Eyes move naturally from a large space to a small space.









It draws attention by focusing

the details in a

relatively small space.

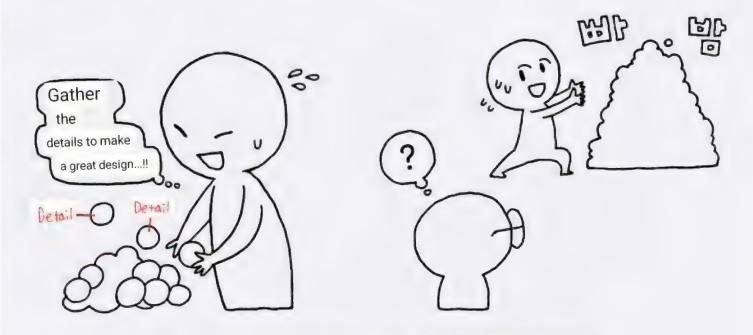
Conversely,

in a relatively spacious place,

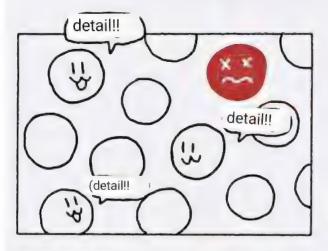
the details are

lowered to bring the overall balance.

<Details with 'eyes of a typhoon'?</p>

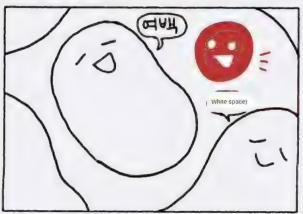


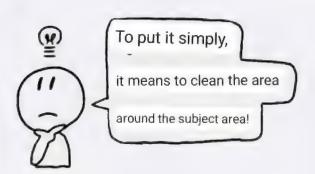
The detailed depiction of a painting is an important part that should not be missed. However, a painting made up of only such descriptions can be a disappointing piece of work as the flow of gaze is dispersed as a result. So, how do you effectively show detailed descriptions?

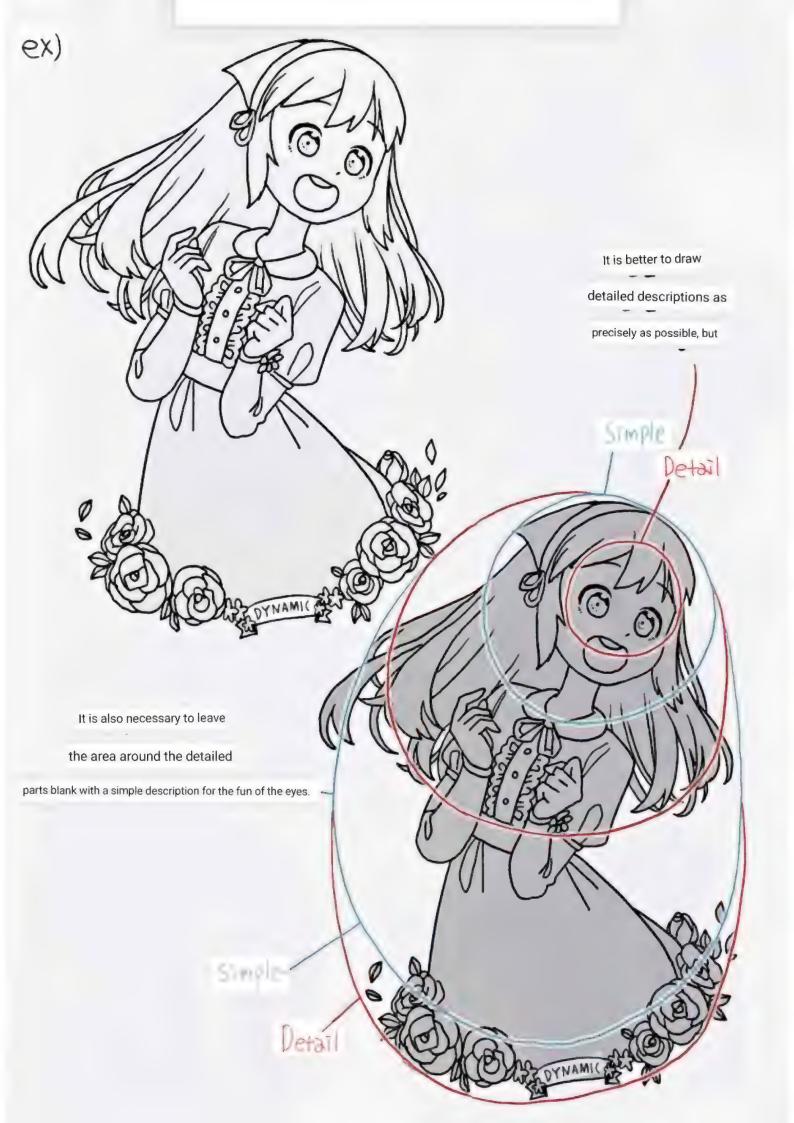


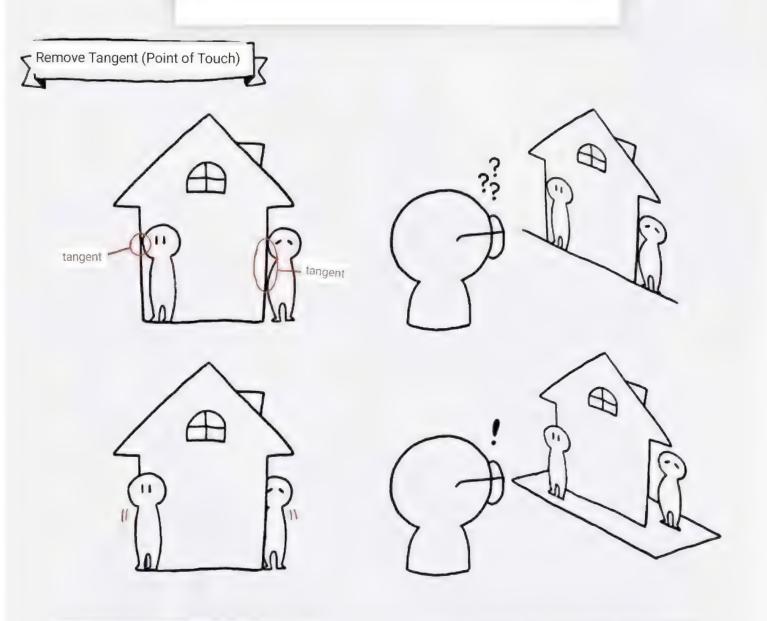
Concentrating the details in one place is also good,
but rhythmically adjusting the details around them creates
a place for the eyes to rest in the direction of the gaze.

Like the eye of a typhoon, the simpler the surrounding the subject area, the stronger the visual stimulus.



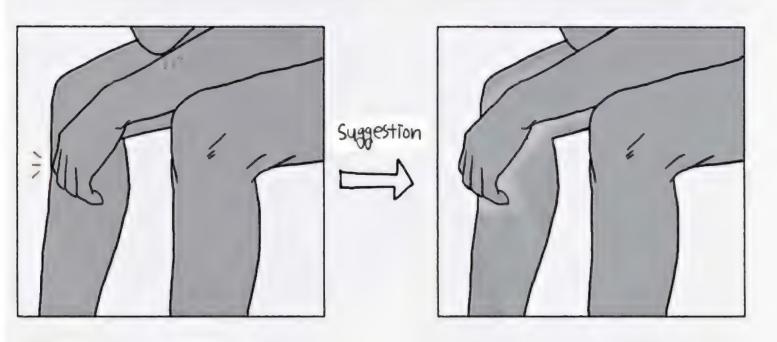


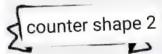


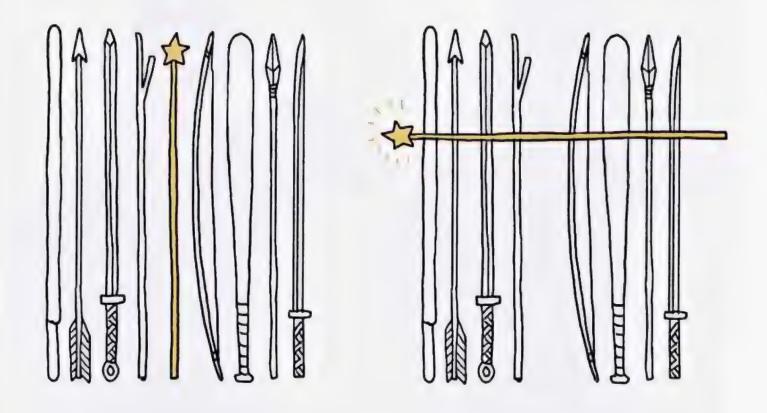


The point at which an object and the outline of the object do not intersect on the screen and meet is called a tangent. Since tangents on the 2D screen make a three-dimensional space to be perceived as flat, let's check if these tangents appear in our

drawing habits and actively create intersections to create a sense of depth through overlapping naturally.







By arranging objects in a direction opposite to the overall flow structure of the

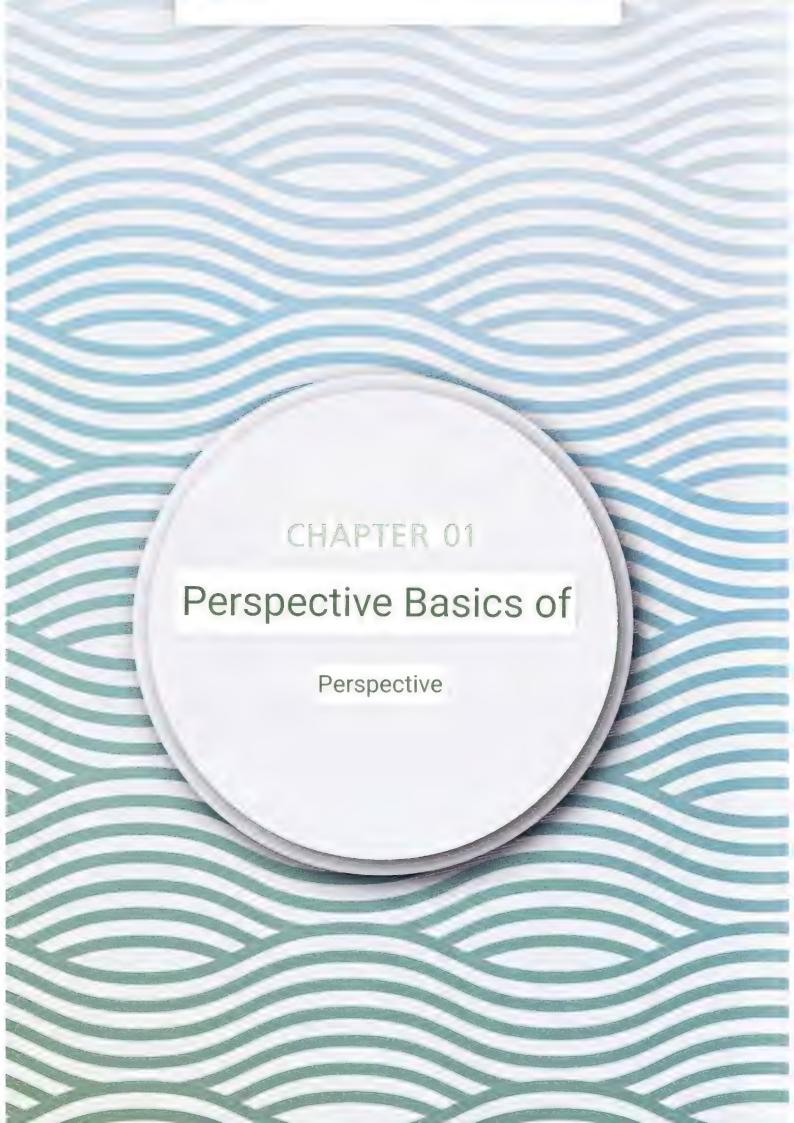
illustration, you can make the position or composition you want to show more prominent.

Applying such a counter shape to movement and composition can induce the flow of gaze more effectively.











Just because you're drawing manga or illustration doesn't mean you have to study perspective perspective. Furthermore, it

is almost impossible to accurately draw objects of complex shapes such as figures and characters according to the perspective drawing method.



Fortunately, we can study clairvoyance because our eyes are already accustomed to accurate clairvoyance. Perspective perspective

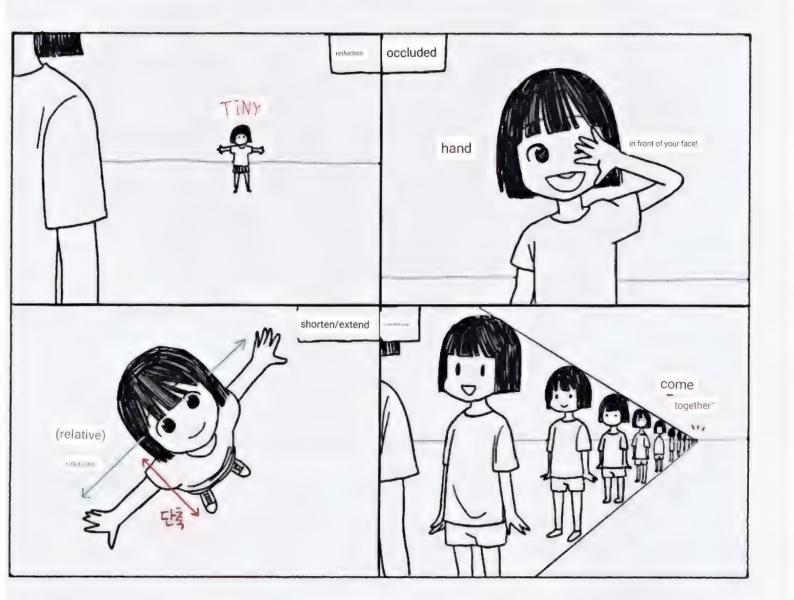
is a theory worth taking the time to study because it is difficult to refer to a photo every time you draw a new object. Perspective If you

master the perspective, you will be able to draw the real three-dimensional world on the

two-dimensional screen because you can combine various objects without awkwardness.



If you use perspective using these depth cues, you can draw a three-dimensional object on a 2D screen.



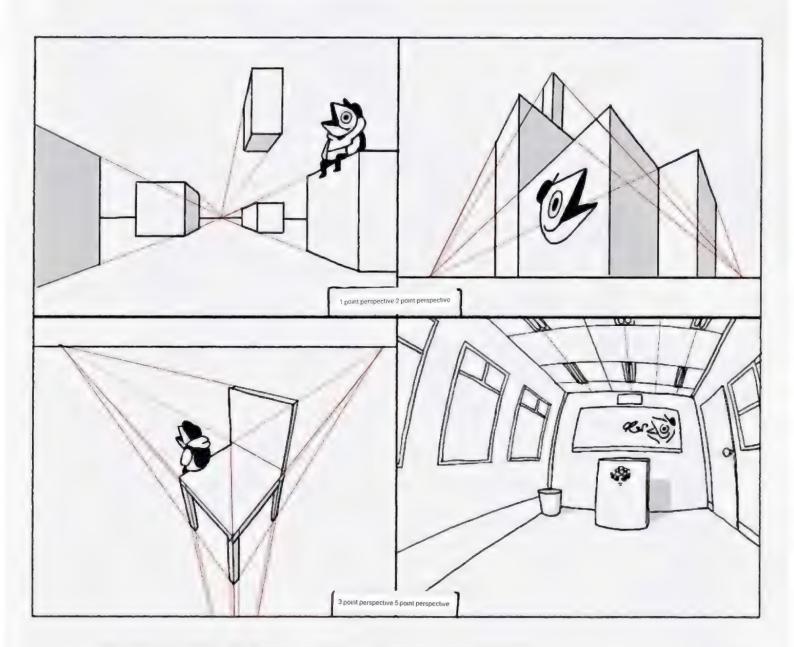


There are many different ways to express perspective.

Among them, perspective projection, which corresponds to the linear perspective method, is used to maximize

the sense of distance and three-dimensional effect. Perspective projection is divided into 1-point, 2-point, and 3-point perspective,

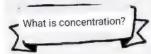
respectively, depending on the number of vanishing points (number in the depth direction).

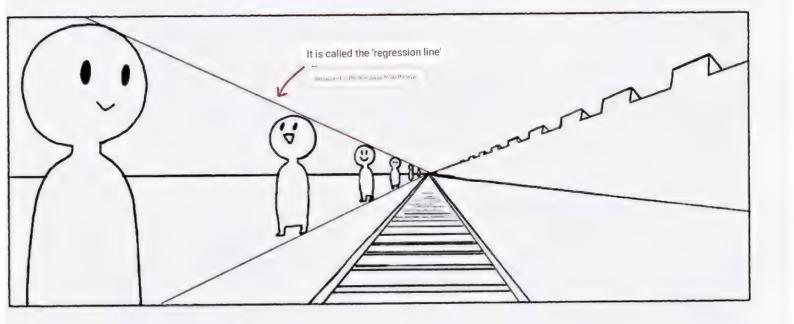


Perspective drawing is considered as one of the most important basic techniques in art as it is frequently used not only in background drawings

such as illustration, but also in industry and visual design.

However, it is difficult to apply perspective perfectly with understanding alone, so it is important to draw naturally through a lot of practice.



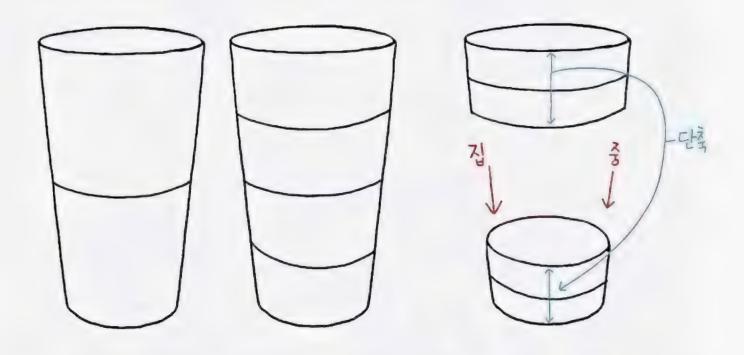


As the object moves away from the eye, the apparent size of the object appears

reduced, and perspective uses this point to provide depth cues.

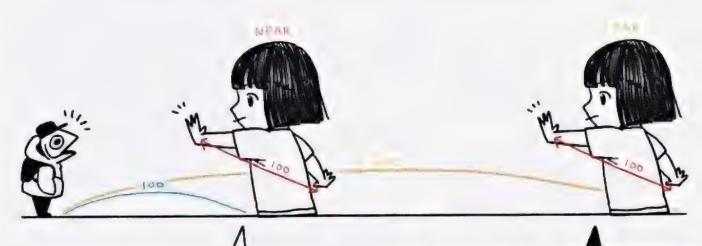
As an object with parallel lines approaches the horizon or vanishing point, the

apparent size gradually decreases and the depth cue that appears to be moving away from my eyes is called concentration phenomenon.



If you show this concentration phenomenon together with other depth cues in one object, you can

As the object moves away from the eye, the apparent size seems to decrease, but the degree of reduction decreases as the object moves away from the eye.







When they are close, the concentration phenomenon occurs

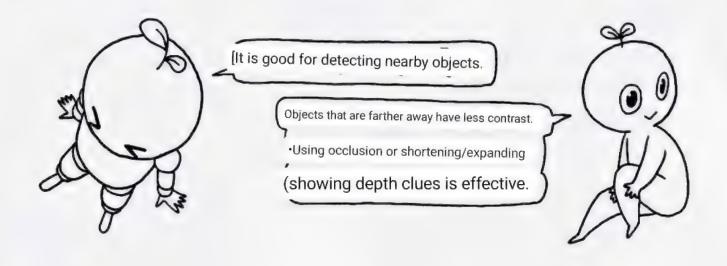
greatly, and the depth cue is clearly revealed,

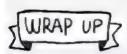
showing a strong three-dimensional effect.

If the distance is too far, the reduction in the apparent size is greatly reduced,

and the depth clue is also not clearly revealed, making

it difficult to detect the concentration phenomenon.

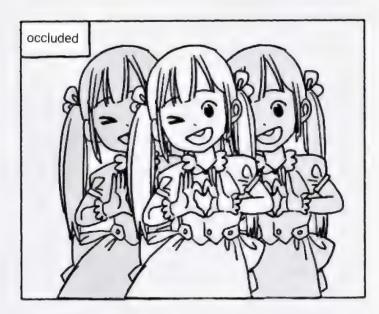




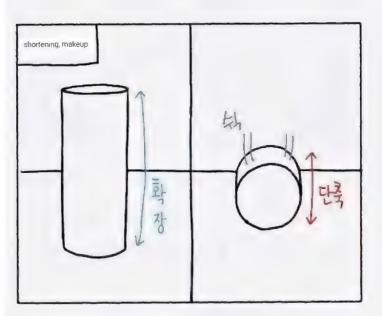




size of an object decreases as the object moves away from it in space.



The relationship of overlapping objects tells you which one is closer.



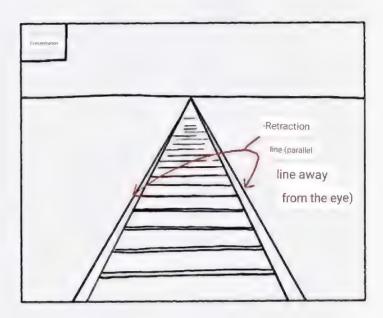
When an object is placed at an angle from the field

of view, it appears shorter than the actual

length of the object. Moving this on a two-dimensional

plane is called shortening.

I marked it as makeup if it looked relatively original length.



The retreat line that appears in the focus

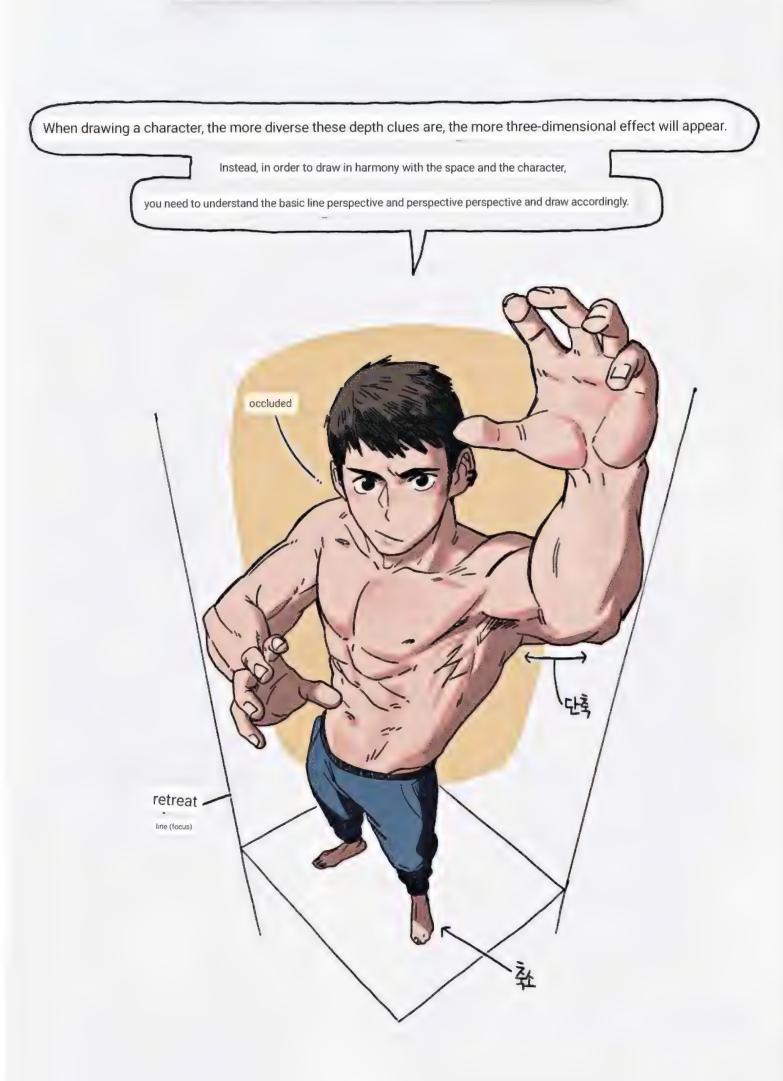
phenomenon shows accurate space and perspective.

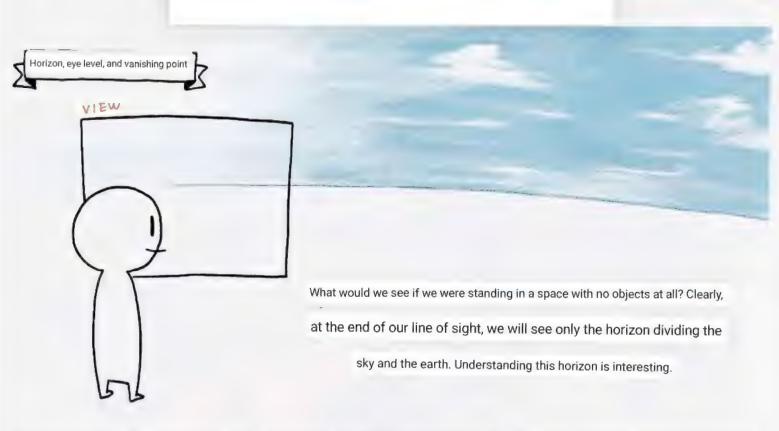
through these depth clues)

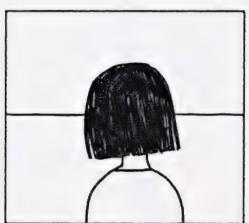
3D space and objects on the 2D screen

can be expressed.







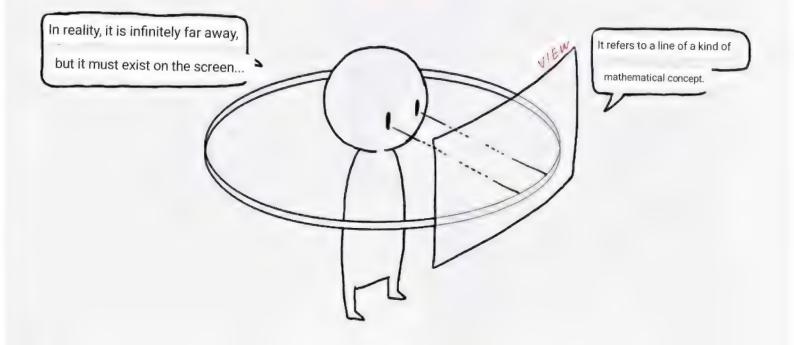


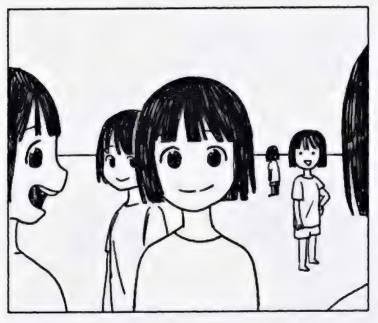


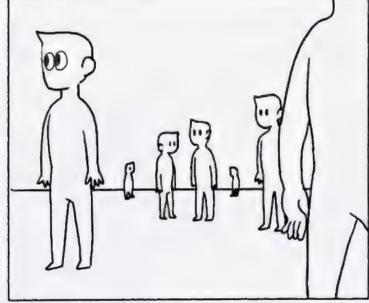


Let's think of the horizon dividing our eye level as a ring-shaped line that is always located

at the same height as our eyes, and is always at the same position even if we turn our heads, bow our heads, or go down.







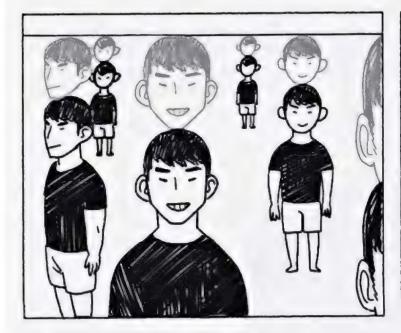
You can draw characters of similar heights

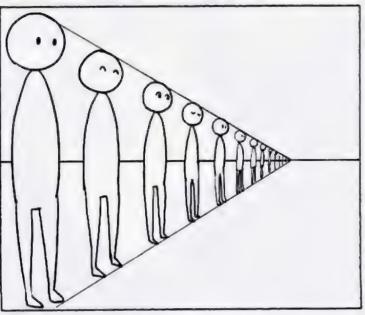
in one space by using the horizon as a reference for eye level.

You can also lower or raise the viewpoint by drawing

across the horizon with other

body parts as the standard at eye level.





If the eye level is higher than the character's

height, you can estimate how many more heads go above the

character and place them in the same space.

If you place the characters of the same height on a

straight line, you can see the concentration phenomenon that gathers

into one point. If you use other depth cues at this

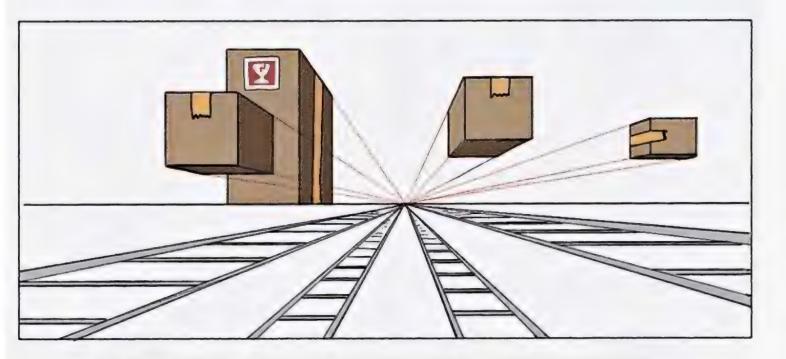
time, you can further emphasize the sense of space.

for a moment! One point here is important!!



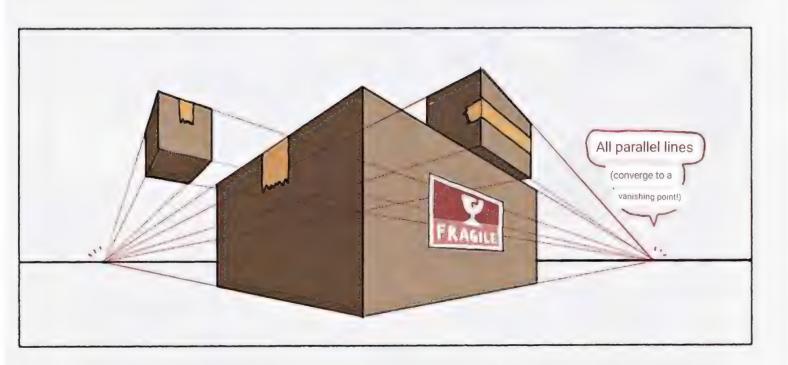
The point that converges into one point is called a vanishing point, and

depending on the number of vanishing points, a sense of depth in various directions can be created.



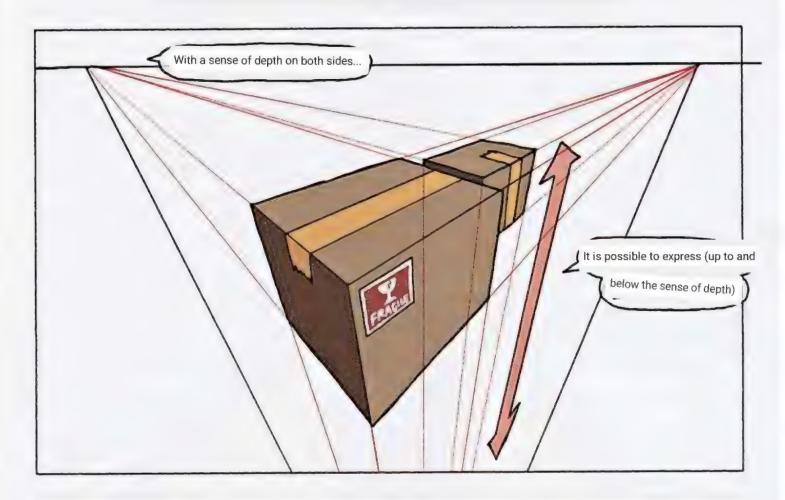
A perspective view in which objects with parallel lines converge at a single vanishing point is called a one-point perspective.

It can only show depth (perspective) in the direction forward and backward from the field of view.



A two-point perspective view shows the depth of the field of view on both sides due to the distortion of the object. At

this time, there are two vanishing points where parallel lines converge.



Three vanishing points are needed to show both the upper and lower depth directions, and this is called a three-point perspective view.

The three-point perspective method is most commonly used when drawing spaces and objects because the three-point

perspective view can show the depth directions of the front/back, sides, and top/bottom.







Because it shows only

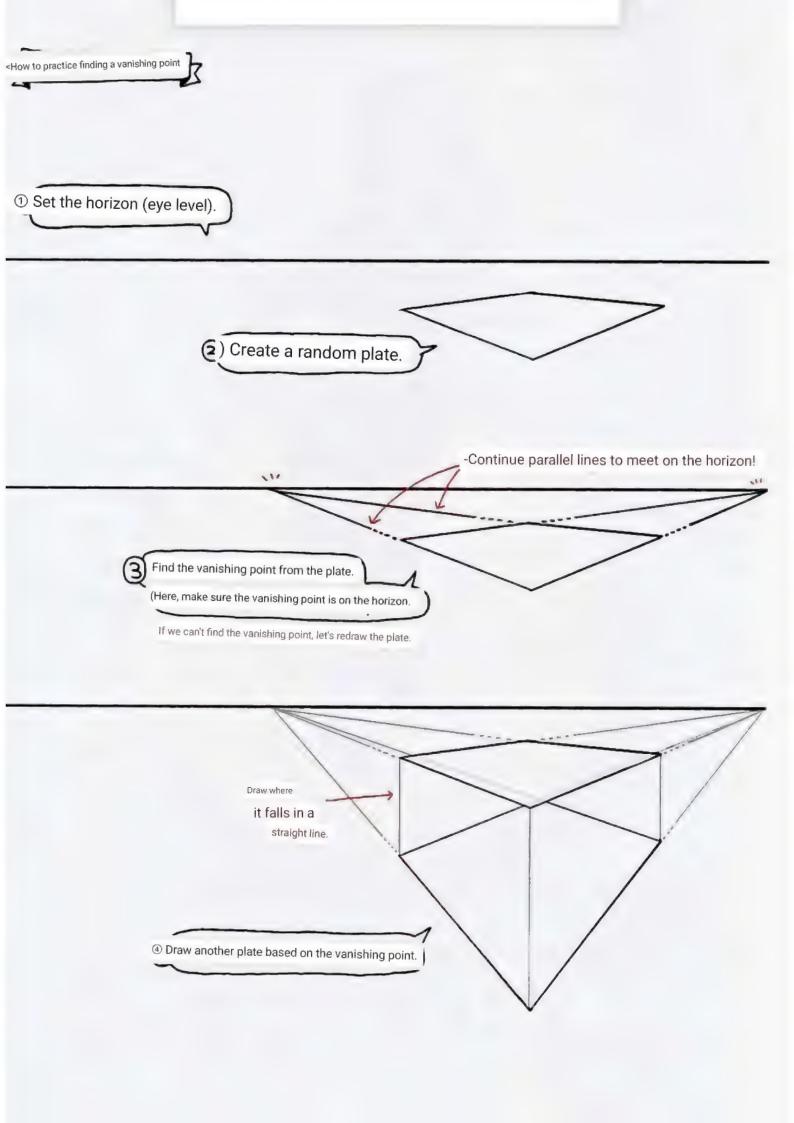
Because of the advantage of being able to apply perspective drawings accurately and quickly

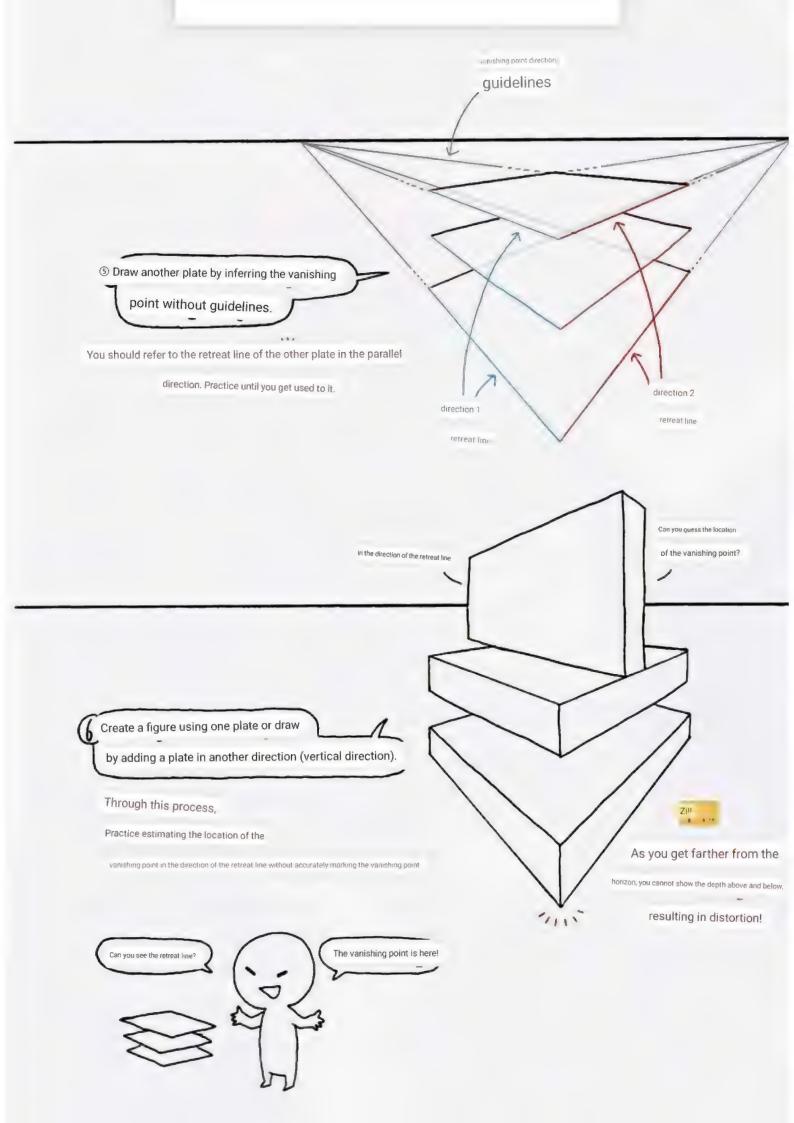
the depth in two directions, a two-point perspective view is usually used when drawing buildings or backgrounds.

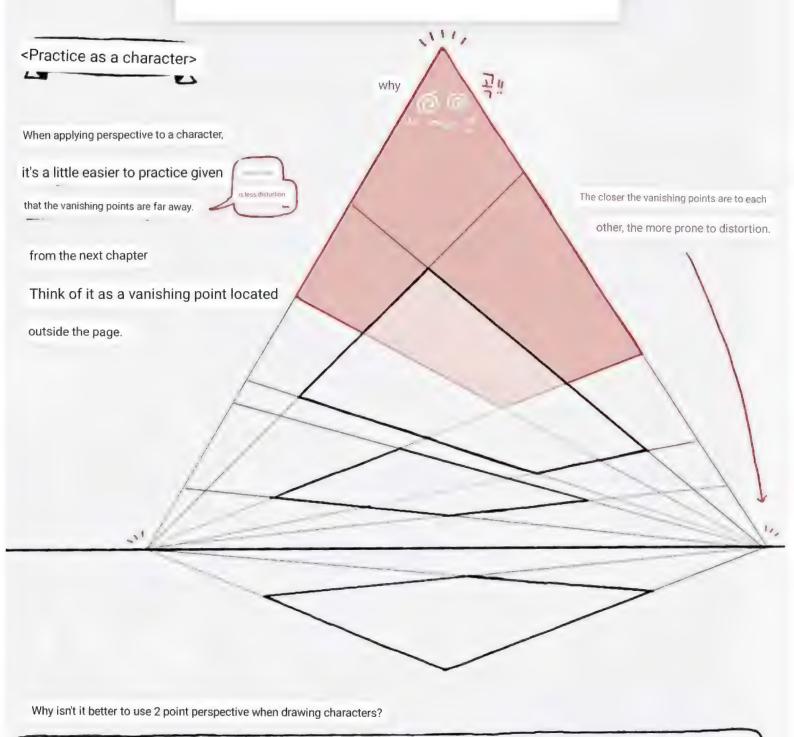
Compared to 3-point perspective, it is difficult to create a sense of depth, so there are limits to its use when drawing distant

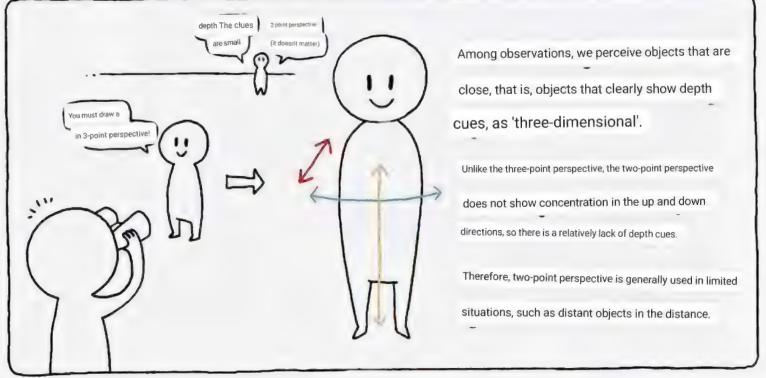
objects, but you can apply light high-angle and low-angle portraits. Let's get used to the

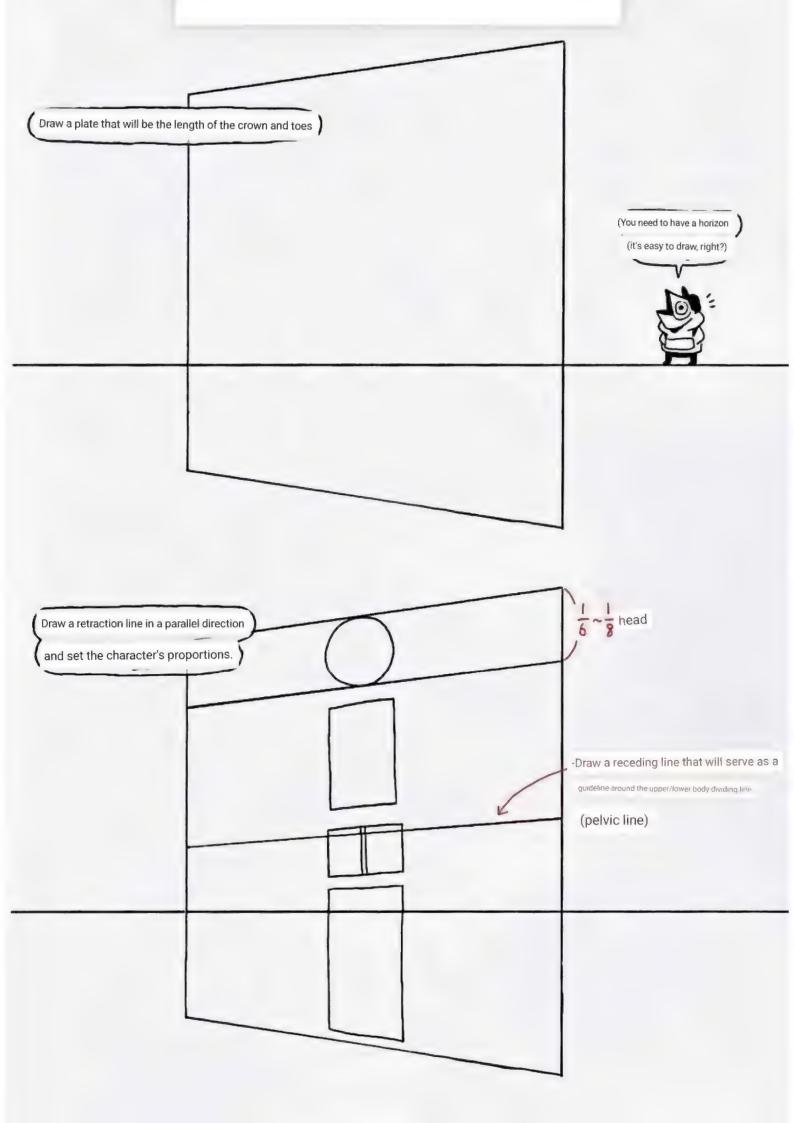
two-point perspective drawing by drawing the character of the whole body together with the practice of finding the vanishing point in reverse.

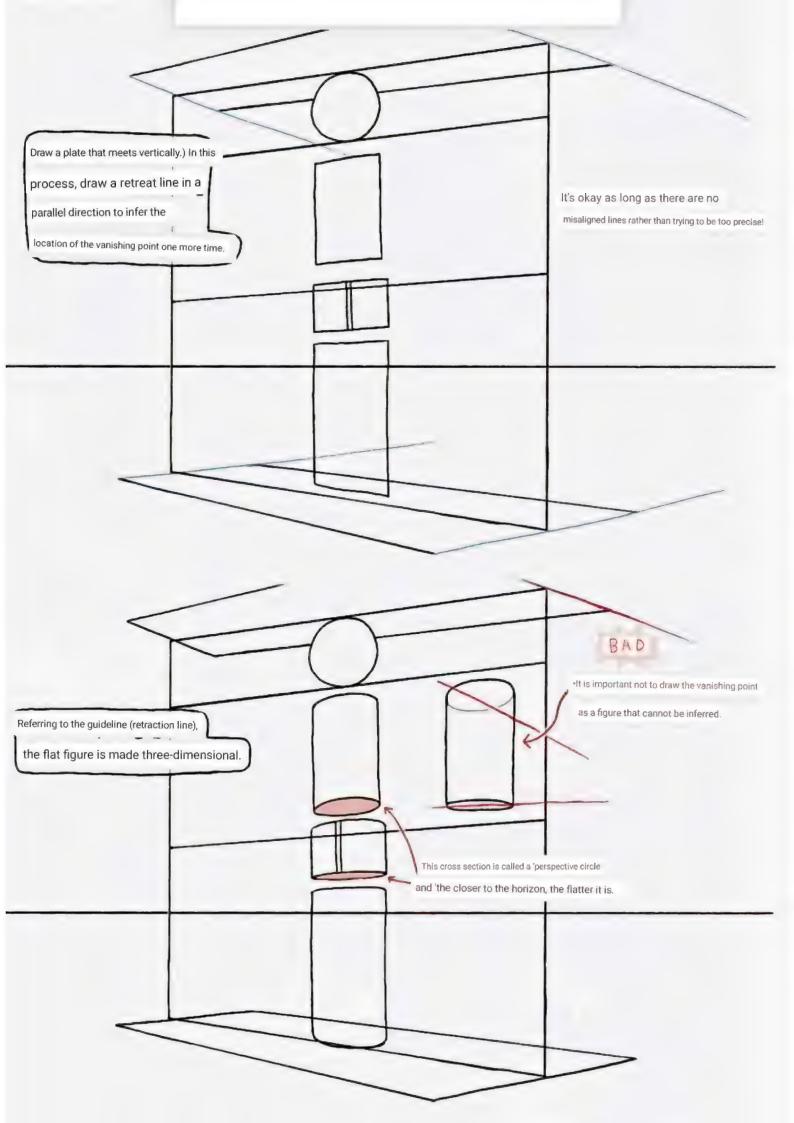


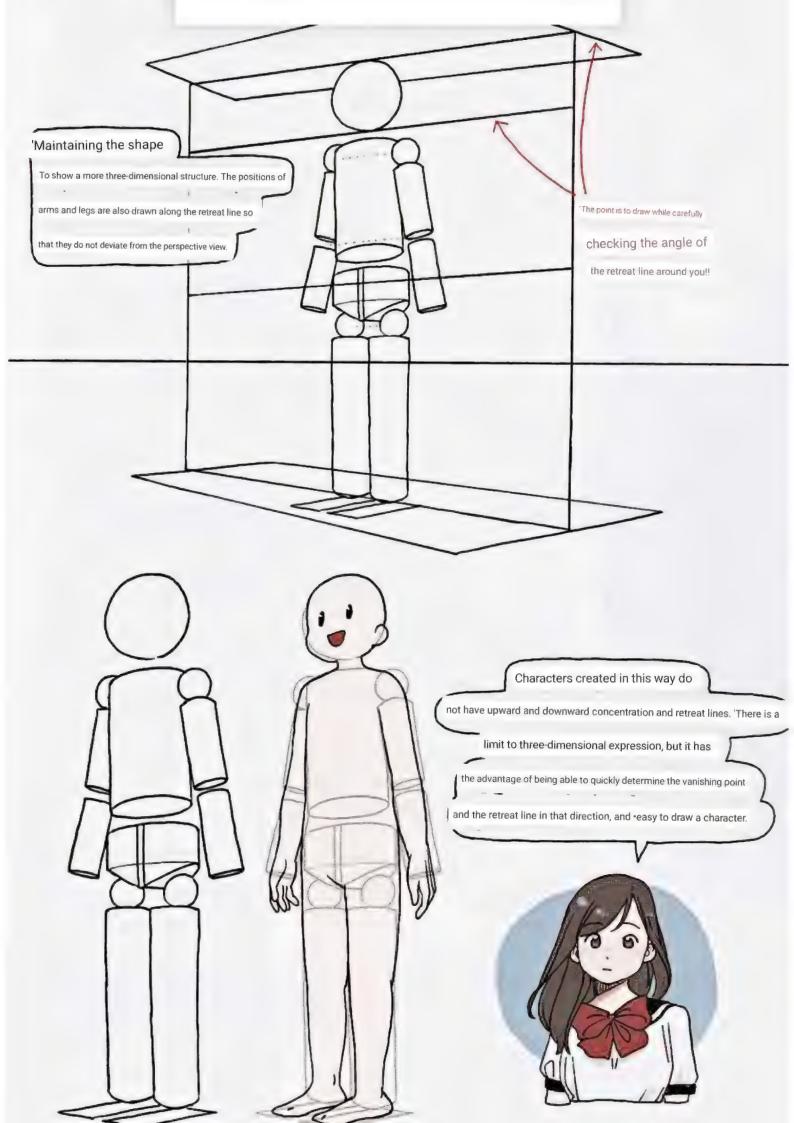


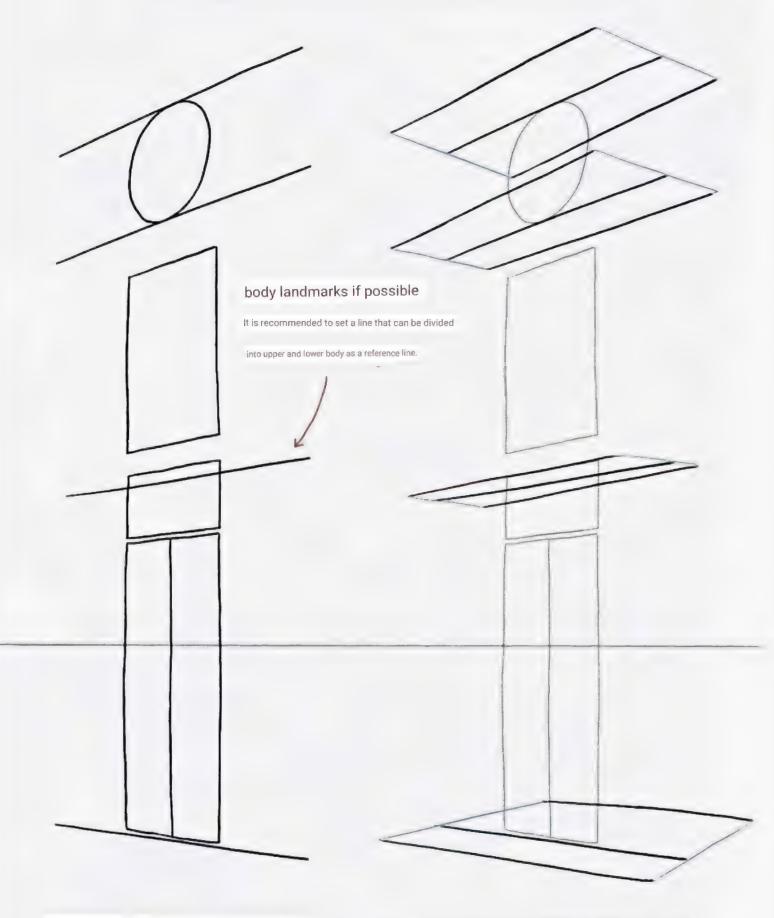








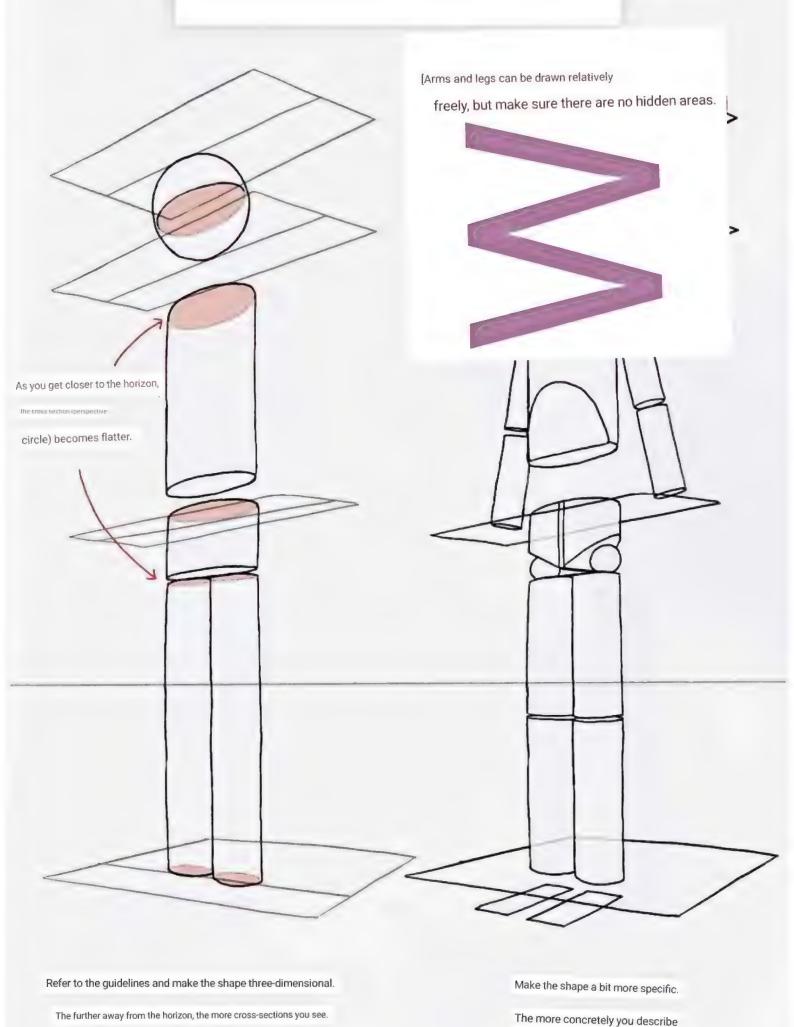




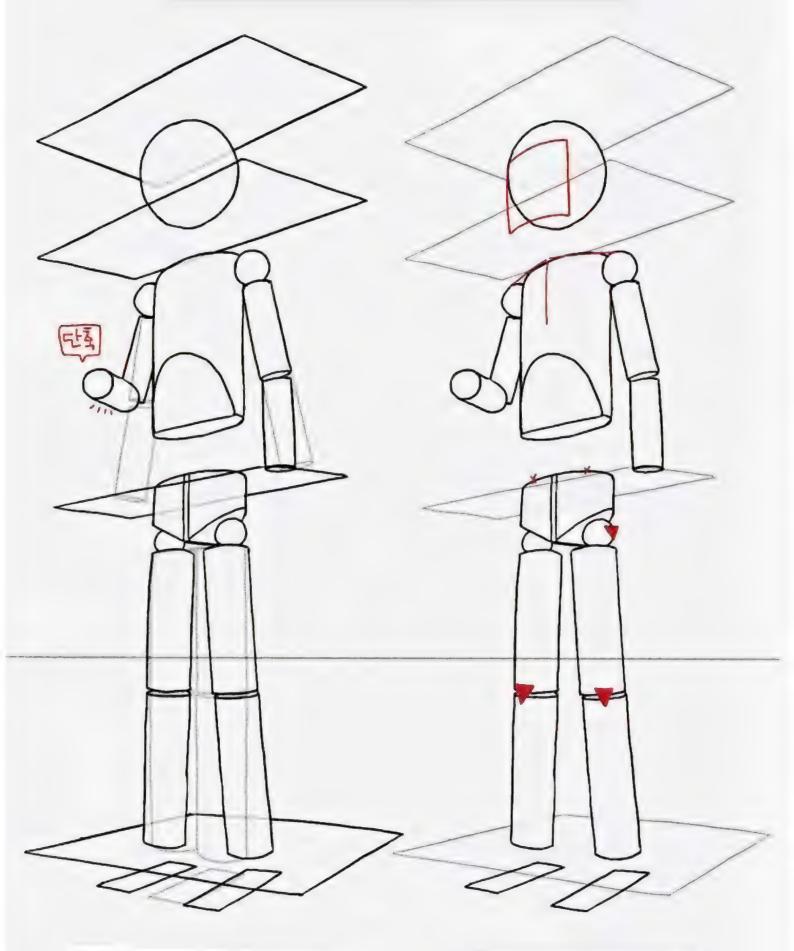
Draw a plan view of the object along the retreat line.

along the retreat line towards the vanishing point in the other direction

Make a guideline in the form of a plate.



the structure, the more complete you can draw.



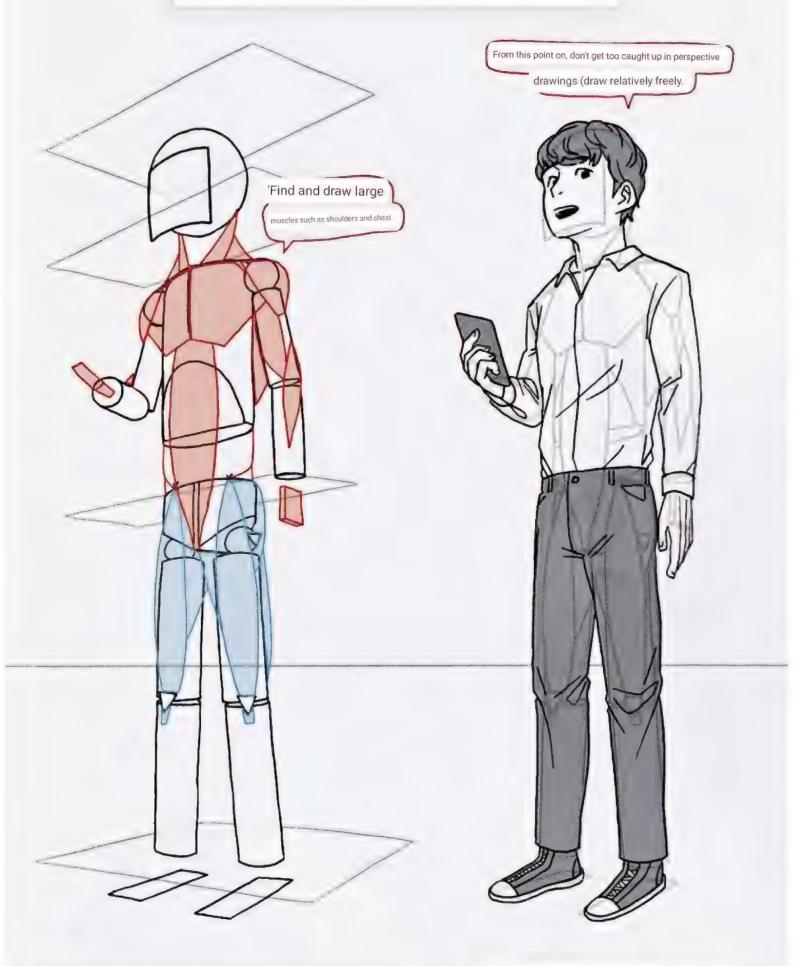
A little correction of the stiff-looking posture. If

If you want to mark the position of the muscle,

you need to modify large shapes, such as the waist, pay attention to perspective.

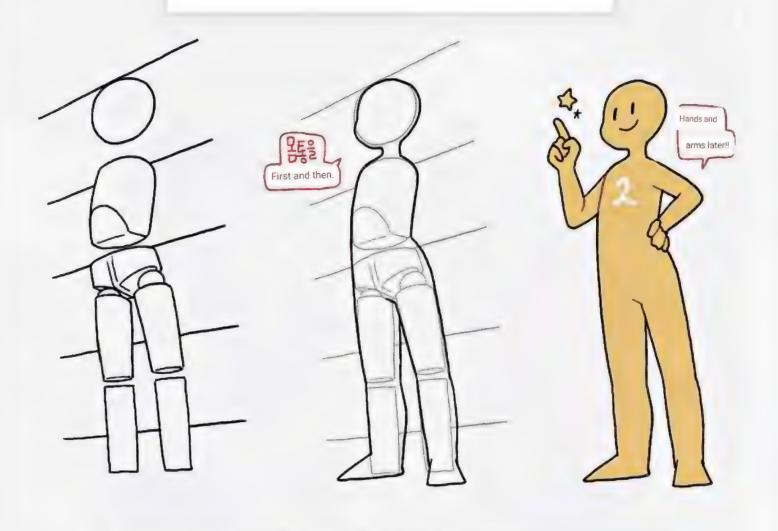
find the position of the landmark of the body on the figure and draw it.

Various depth cues such as shortening, extension, and occlusion are used.

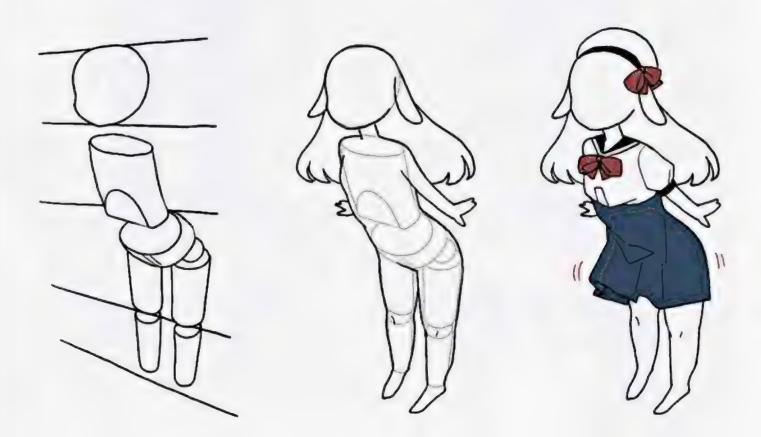


Sketch the silhouette of the human body, starting with the big muscles.

Draw the character based on the sketch and clean up unnecessary lines.



It is important to keep the line of retreat towards the vanishing point and draw it so that it does not deviate from the perspective view. Parts such as arms that move freely are also one of the easiest ways to draw later. Keep in mind that objects whose shape is constantly changing, such as hair and clothes folds, may look rather unnatural if perspective is applied!





If you understand the vanishing point and retreat line to some extent in the two-point perspective, let's apply the three-point perspective.

It is enough to add concentration in the upward or downward direction, so try to practice enough in a two-point perspective view.





Because of the feature and advantage of being able to show a sense of depth in all directions in three dimensions

Three-point perspective is applied to many drawings, including human body drawings. If

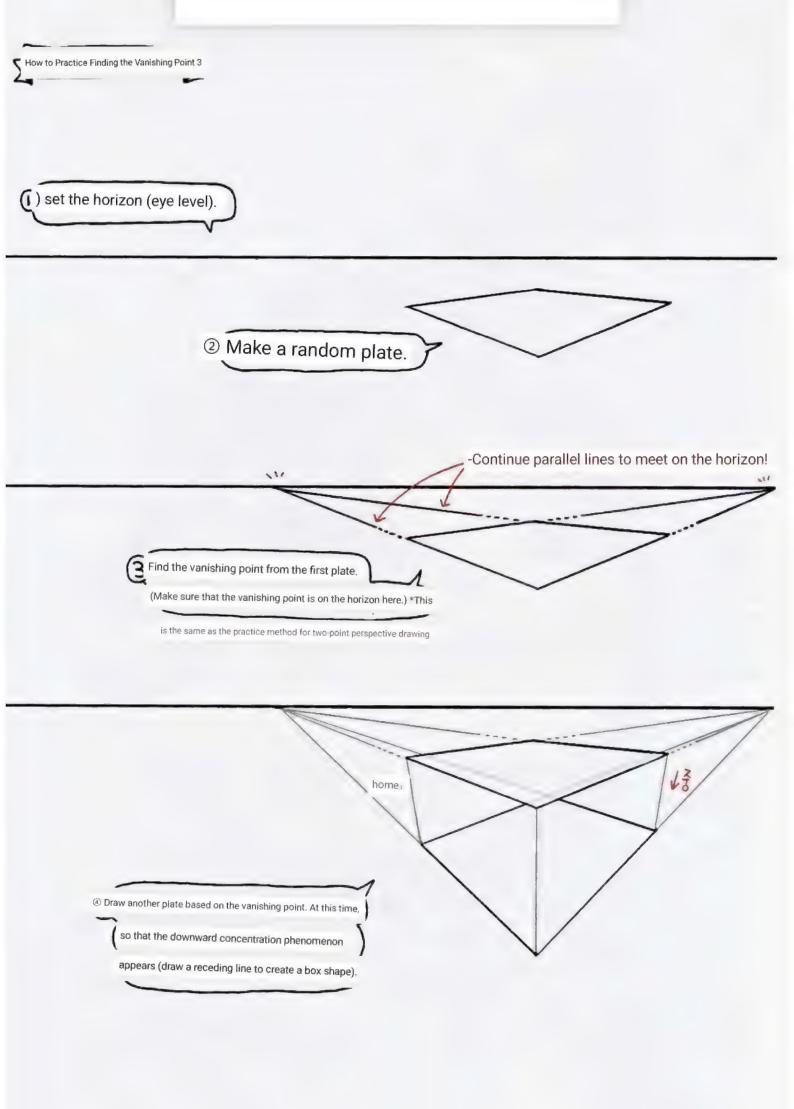
you have practiced finding the vanishing point through the retreat line while drawing a two-point perspective

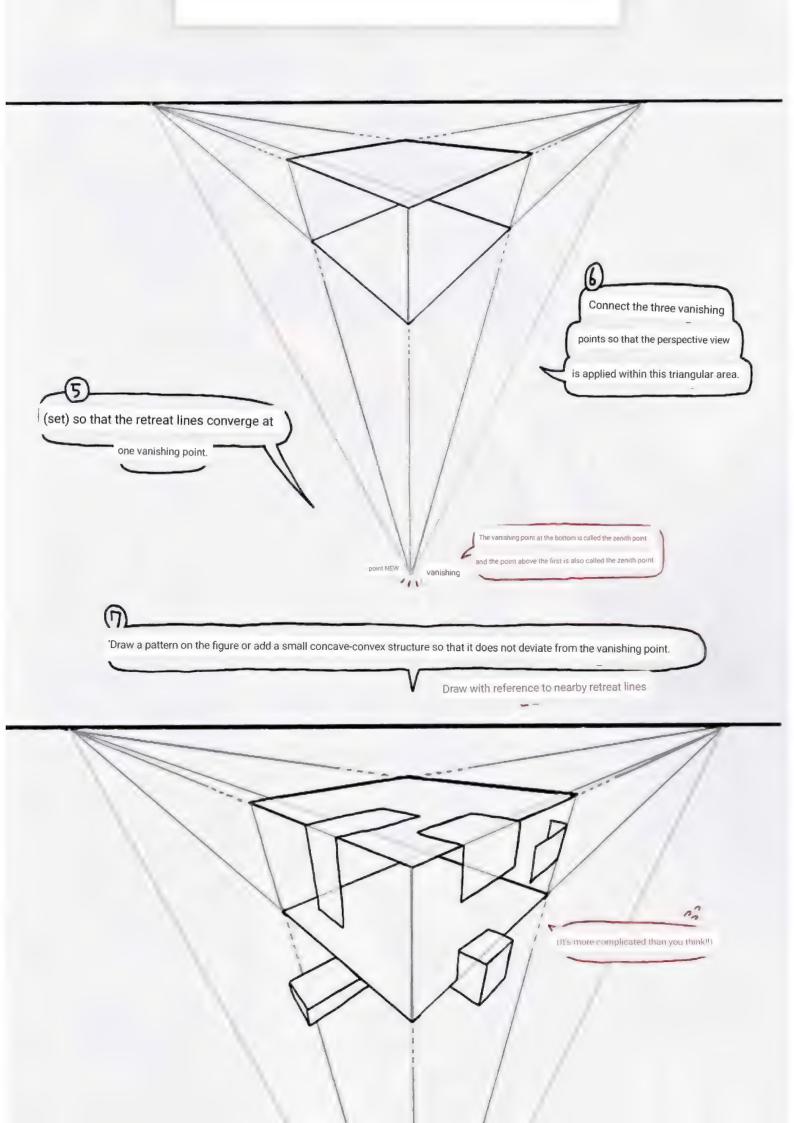
to some extent, you can draw a three-point perspective view relatively

easily, but it is true that it is confusing while drawing because you need to understand the various depth

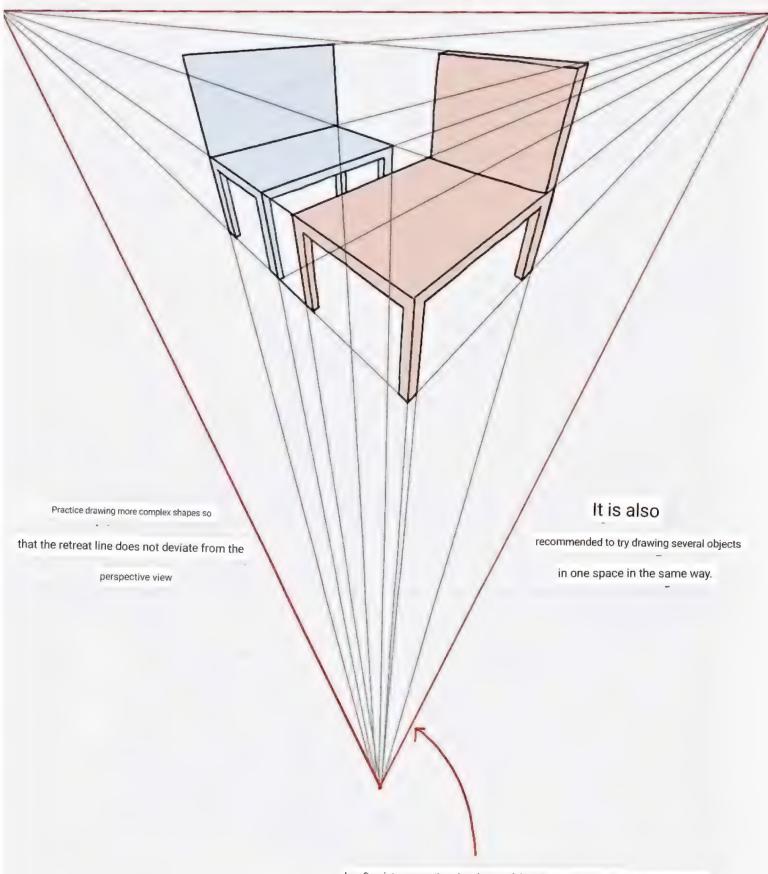
directions. Let's try drawing to draw a space through

practice such as placing people and surrounding objects together after getting used to three-point perspective with a calm mind.



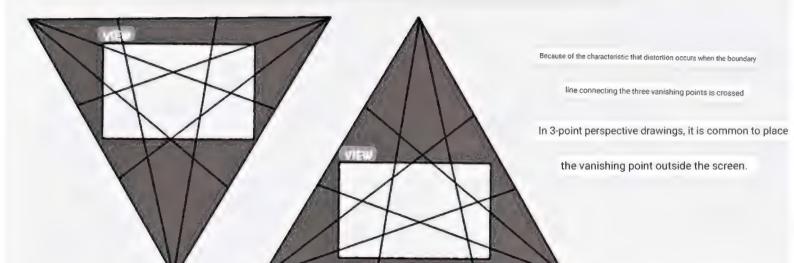


An object with a clearly visible straight retraction line, such as a chair, is suitable for practice.



In a 3-point perspective view, be careful as distortion occurs when it approaches

the line connecting the three vanishing points or crosses the boundary line.



So, it is common to set a random vanishing point outside the screen, find the direction

of the retreat line, and draw the surrounding objects.

① Direction retreat line

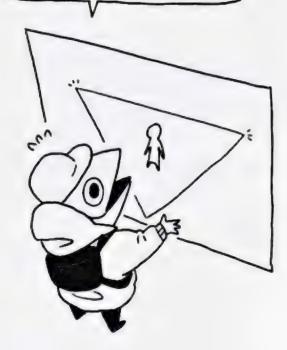
- 2) Direction 2 retreat line
- D Bottom line retreat line

otherwise

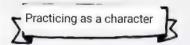
When drawing a character, you

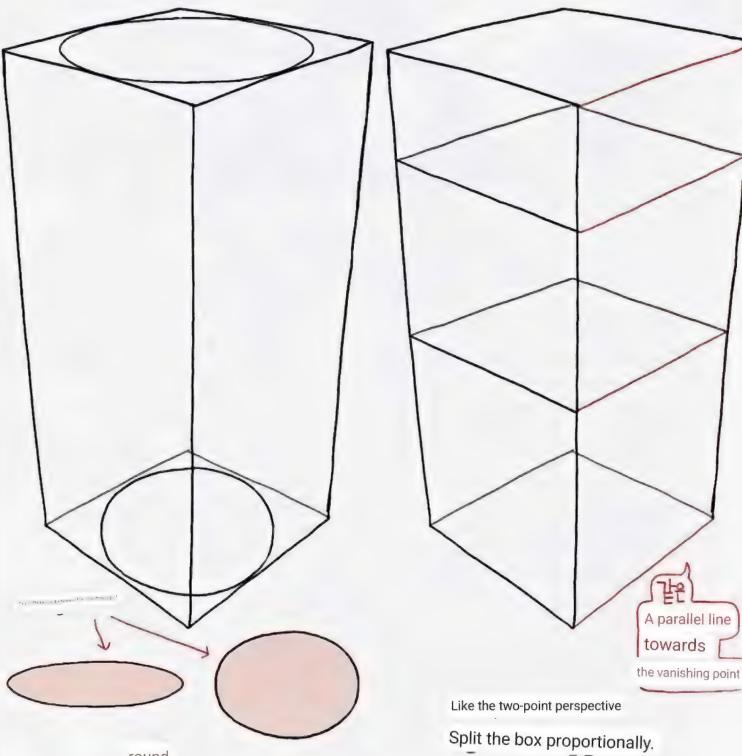
will need a very large piece of paper because you have

to mark distant vanishing points one by one.









In three-point perspective, the phenomenon of concentration and shortening

round

happens at the same time.

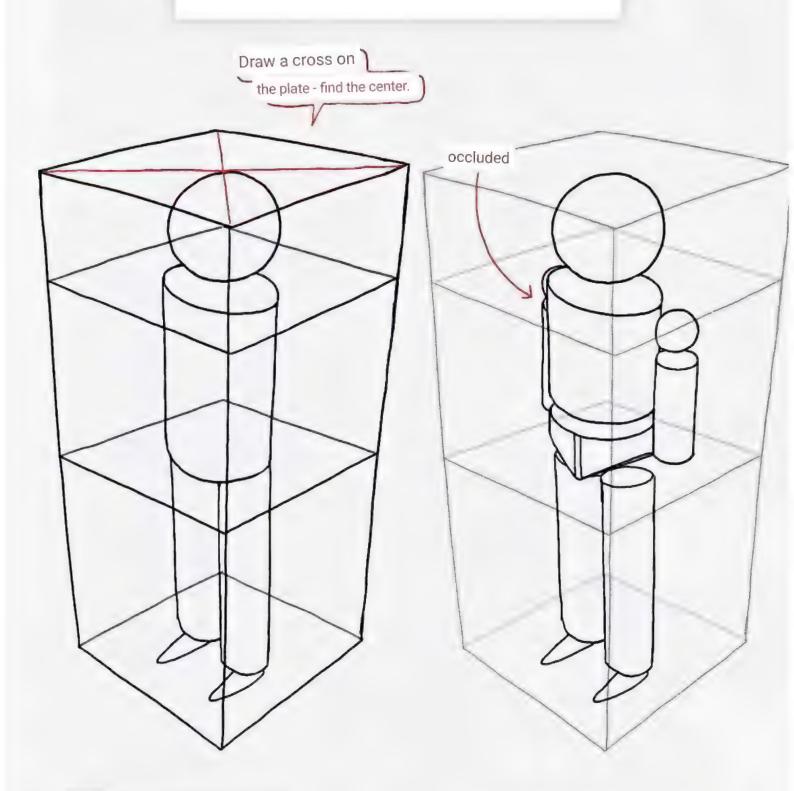
Therefore, the difference appears in the cross section (perspective circle)

It should be carefully considered.

At this time, since the dividing lines are parallel to

each other, draw with reference to the other receding

lines toward the vanishing point.

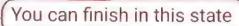


Let's arrange the shape by aligning the cross section in the center of the box.

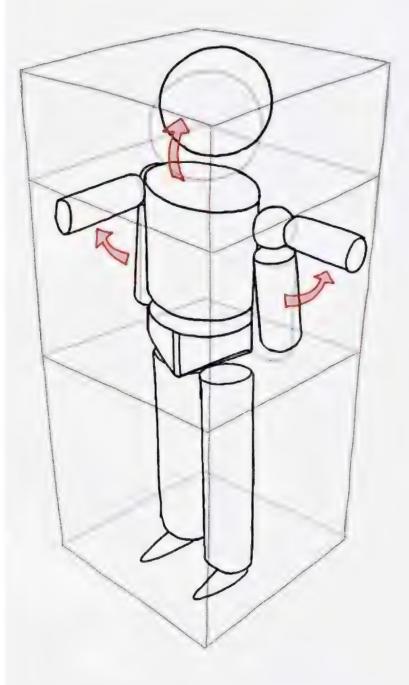
Rather than complex shapes, it is relatively efficient to draw from large and simple shapes, considering the cross section (perspective circle).

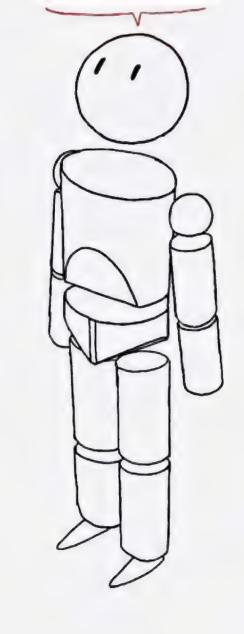
I also draw small shapes taking into . account occlusion and shortening.

Recall that the closer you get from eye level (horizon) to the trough, the shorter it gets.



(you can practice more)





In order to draw a more natural posture,

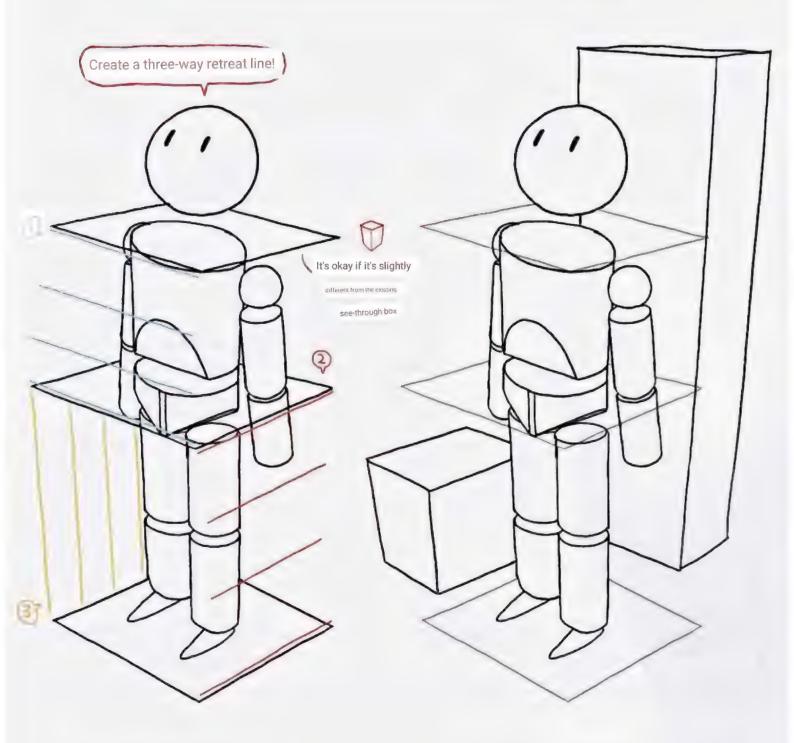
"I practice freely moving the angles of my

arms and legs using the joint part.

erase the truth

Check if there are any awkward points when only the

character remains.



Draw a board that can estimate the

vanishing point on the footrest, waist, and shoulder. In

these plates, we need to create a retreat line

for the concentration phenomenon.

When a retreat line that can estimate the vanishing point

is created, draw a simple object such

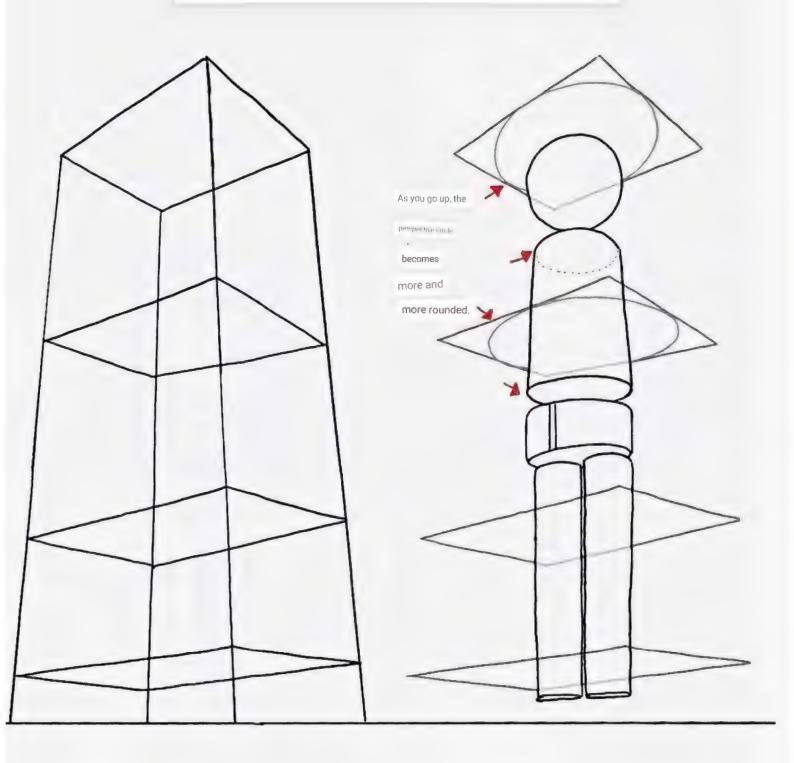
as a box around the character based on the

retreat line in perspective.

Conversely, practice estimating the vanishing point!!

This step can be quite difficult and confusing!!





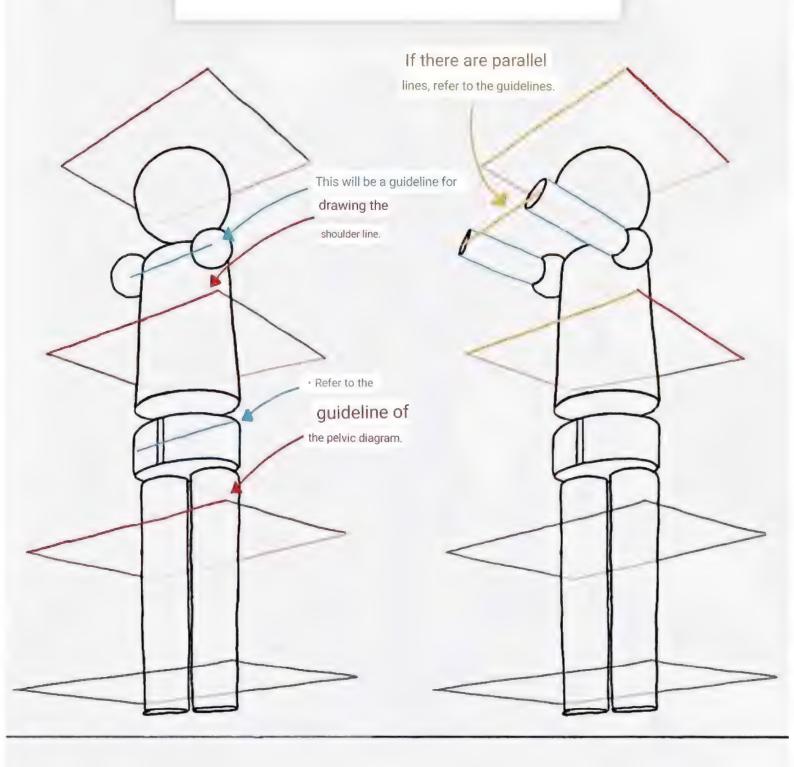
You can practice the composition seen from below in the same way. It

is easier to draw objects that are standing vertically or

standing next to each other because the concentration phenomenon occurs in the upward direction.

Practice leaving only the essential guidelines and erasing the box shape.

Decrease the guidelines as you repeat the exercises



Align the lines in the parallel direction to the guideline,

Draw a line parallel to the guideline without deviating from the perspective

view. A line is drawn between the guidelines while estimating the angle between the lines.



You can sketch objects outside the character in the same way. At this time, it

should not be forgotten that the concentration phenomenon appears in the upward

direction, and if the direction of the vertical rising line is out of perspective, it may appear slanted.



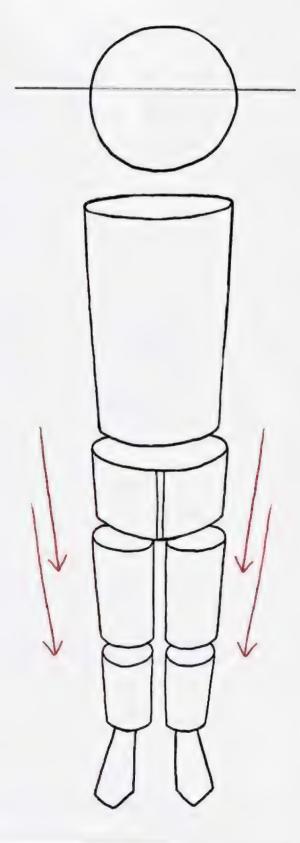
You can finish the line art by refining it based on the sketch.

horizon (eye level) farther away, the rounder!

Let's draw the whole body in a way that is not much different

from the two-point perspective view.

The farther away from the horizon, the rounder the perspective circle.

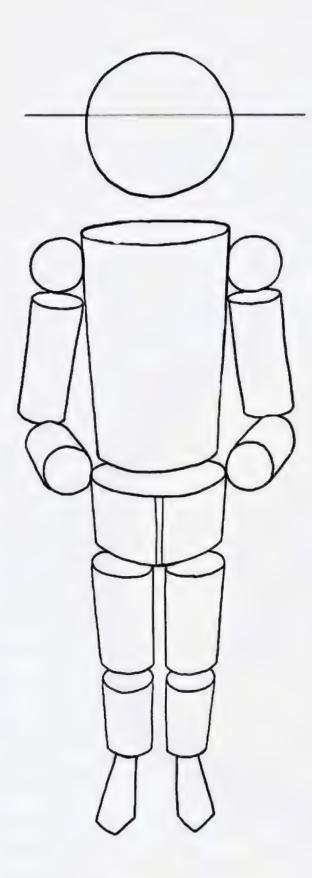


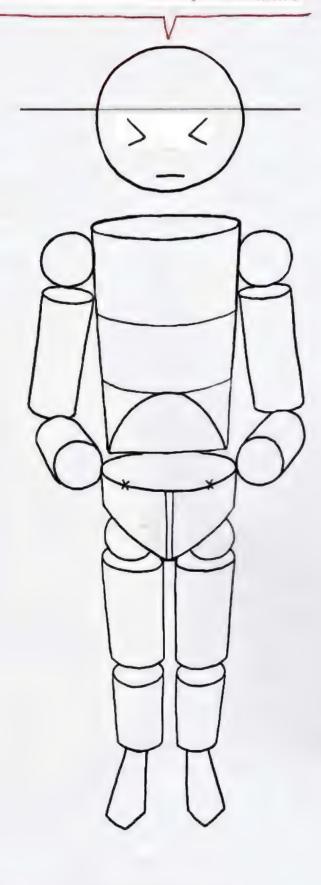
Here, if you create a vanishing point in the downward or upward direction, the

concentration phenomenon appears depending on the direction.

Along with the reduction, the shortening of the side also appears

(The subsequent process is the same as the sketching method described above



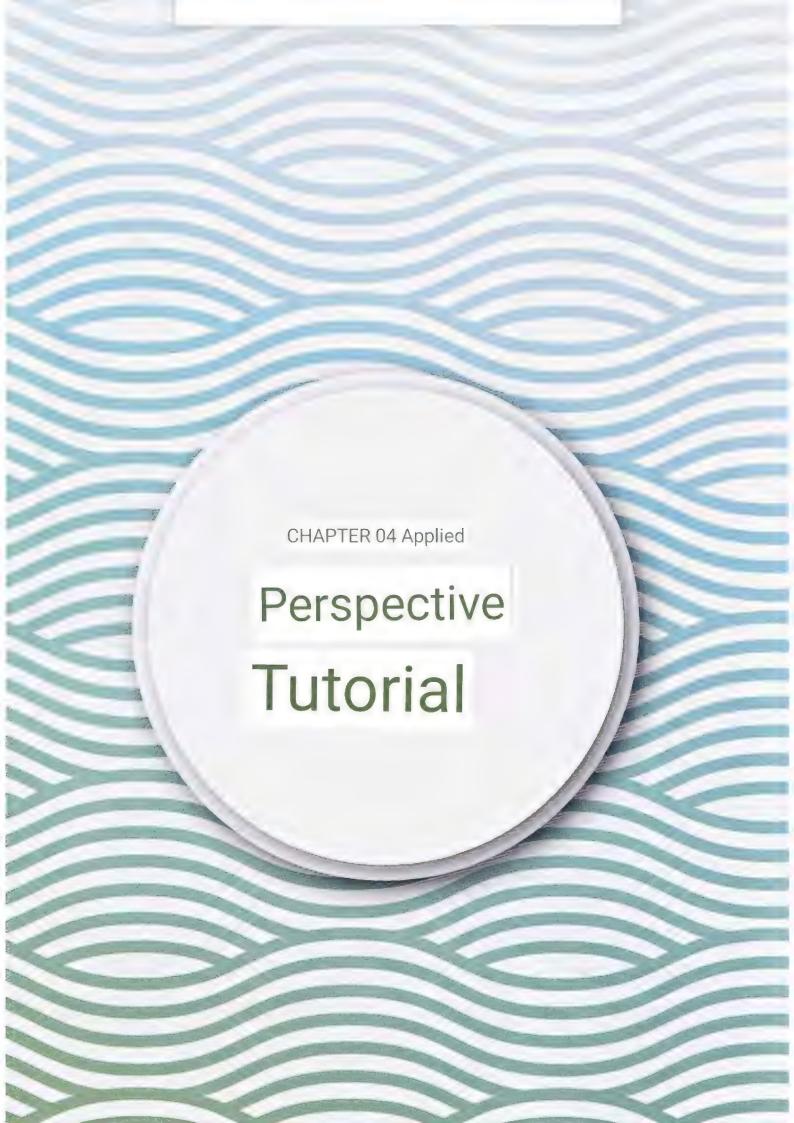


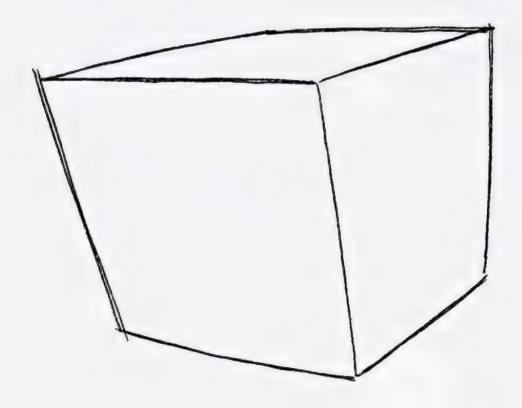
Concentration does not appear on lines

that are not parallel to each other.

You can start

sketching your character by refining the shape.

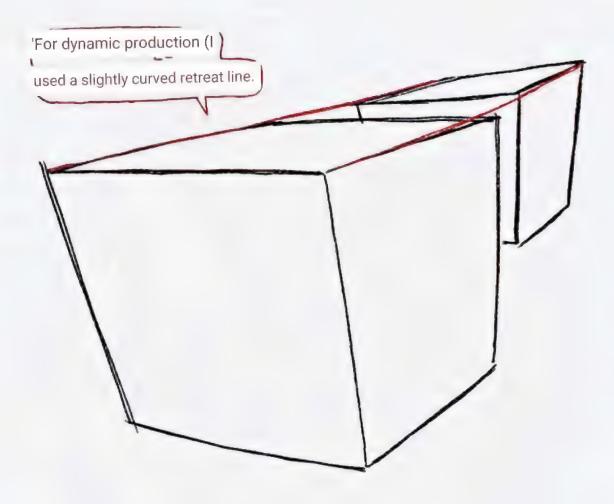




Start with a simple sight box. In this

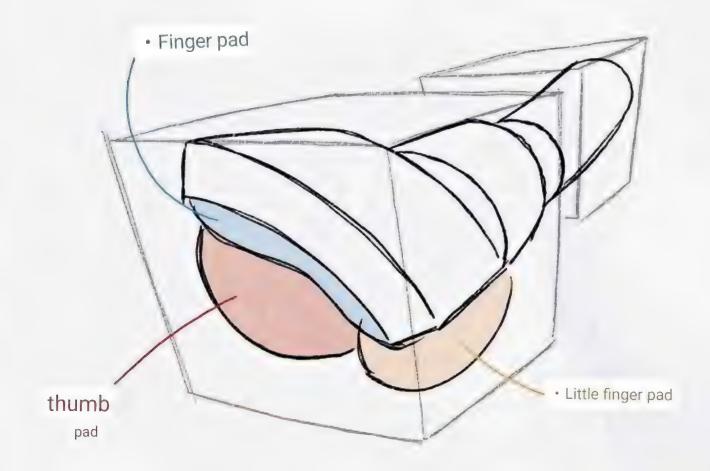
perspective box, if the concentration phenomenon is well observed,

it will appear closer to the observer's point of view.

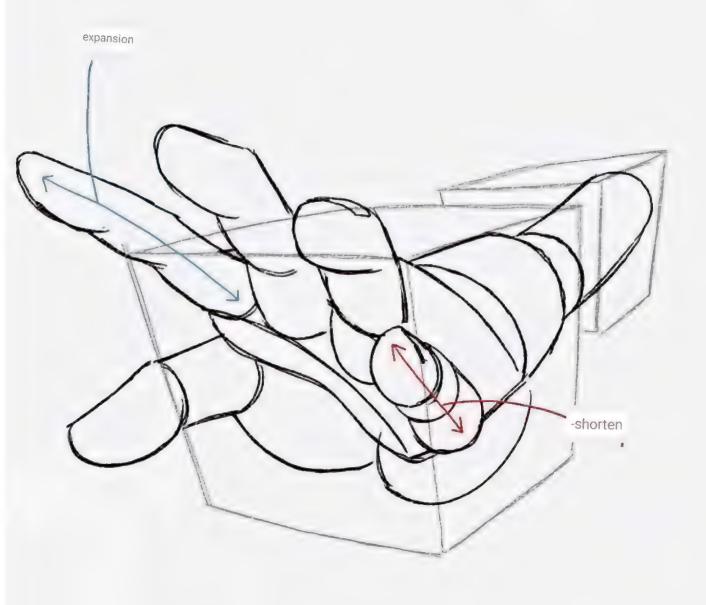


Draw another perspective box behind the box, aligned with the retreat line.

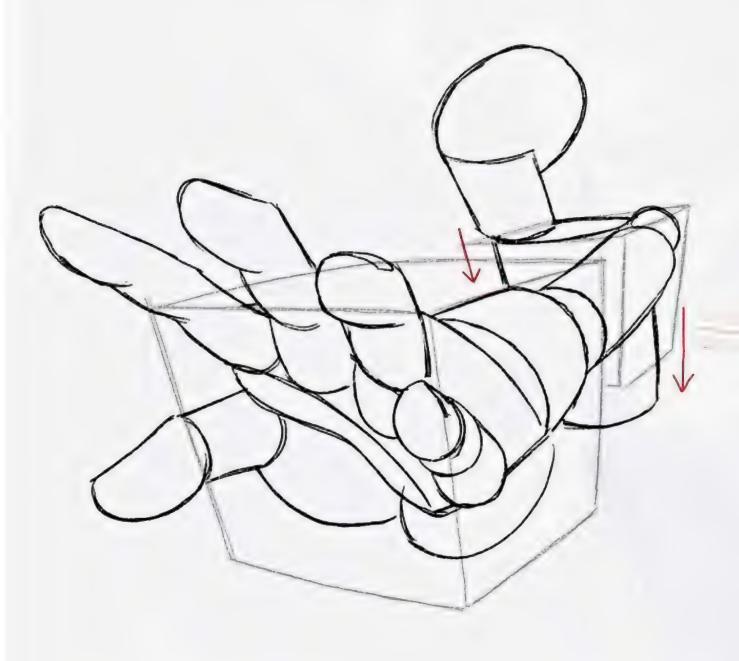
Be careful not to deviate from the perspective view.



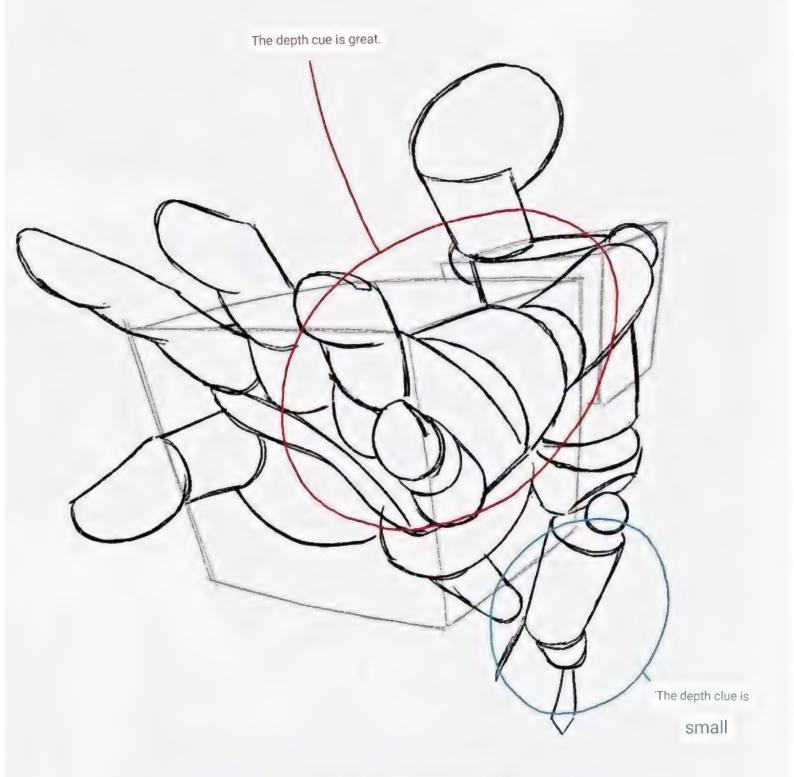
Based on the perspective box, draw the object closest to the eye first.



Follow the hand drawing order, starting with the finger closest to the eye.



When the close sketch is finished, sketch the far away area. At this time, check the size ratio carefully to give a sense of perspective.



Gradually, I sketch a place farther away from my eyes.

The further away from the eye, the smaller the depth clue.

Rather than focusing, it uses occlusion, shortening, and expansion to express a sense of distance and depth.



For a full-fledged sketch, mark the landmarks of the body and

describe them in detail along the flow of the gaze.



Arrange the lines in detail based on the rough sketch. At this

time, I draw with focus on the structure and design of the human body.



Finish the painting calmly by expressing decorative elements or detailed human body structures.



